

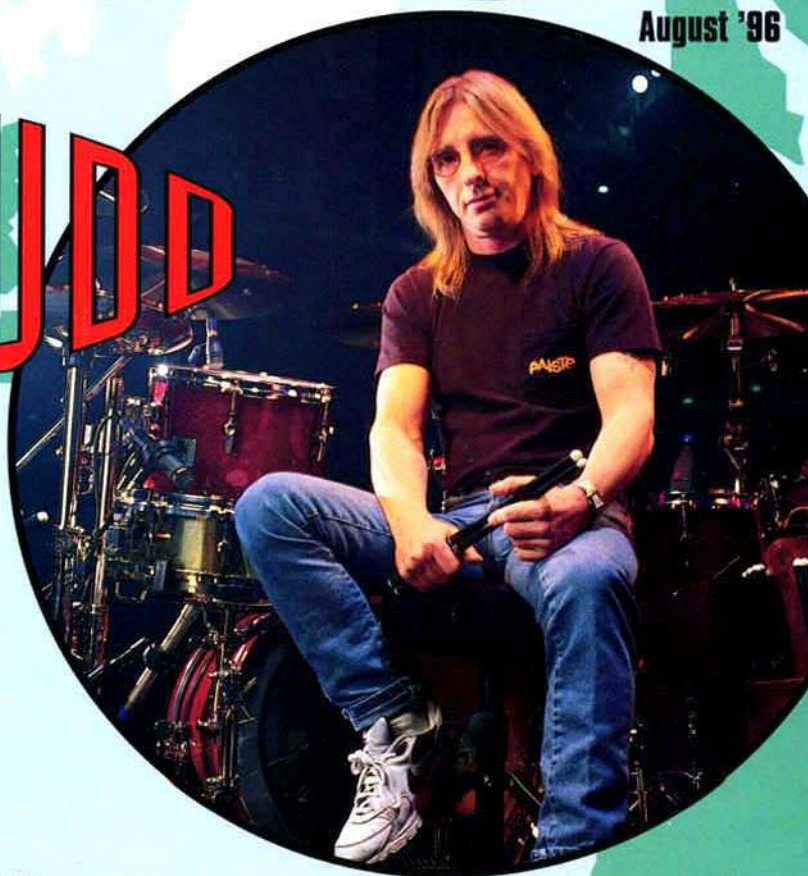
SPECIAL INTERNATIONAL ISSUE

MODERN DRUMMER®

The World's Most Widely Read Drum Magazine

August '96

AC/DC'S PHIL RUDD



The Drummers Of
The New British Invasion:



Phil Selway
of Radiohead



Alan White
of Oasis



Blur's
Dave Rowntree

Drummers From Around The World:
Hauser, Mondesir, Donati, Jansen,
Zuiderwijk, Changuito, and more!

A DIFFERENT VIEW WITH ALLAN HOLDSWORTH
DRUM GEAR FROM THE FRANKFURT MUSIC FAIR
TIPS FROM WILL DOWER, FREDY STUDER, AND PAUL DeLONG

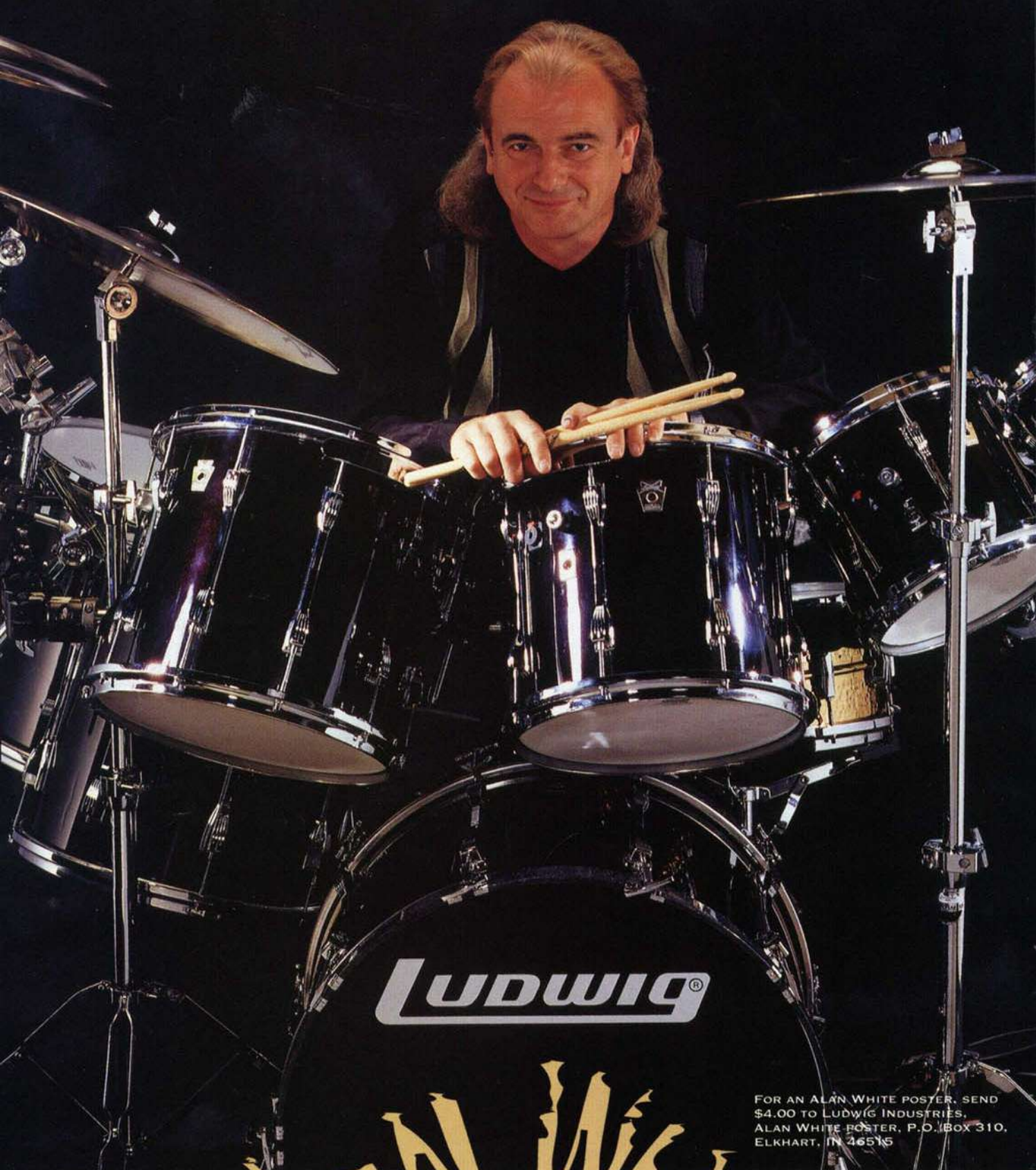
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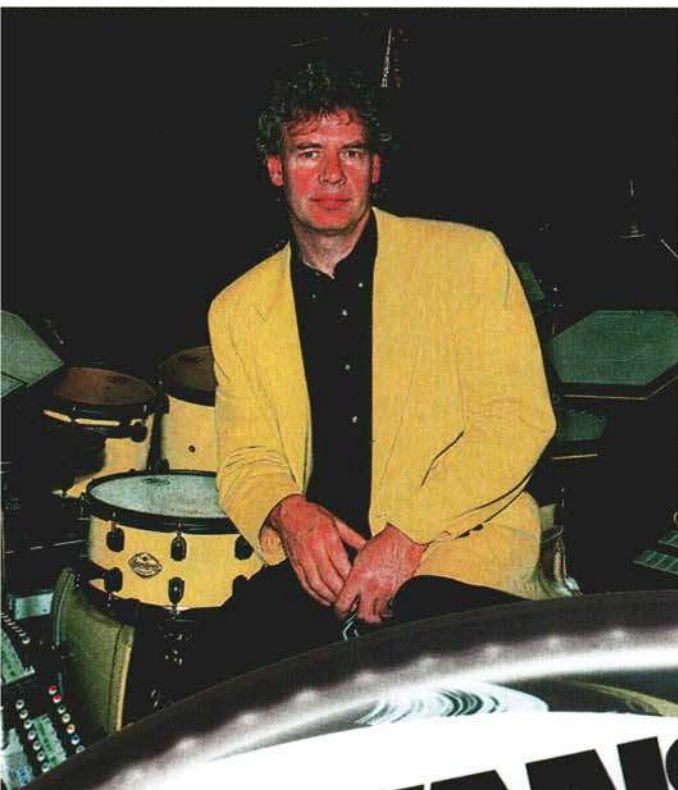
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You'd think that a decade away from the rock 'n' roll circus would have mellowed Phil Rudd. No way! AC/DC's original basher is back, and hell's bells are ringing out once again.

by Matt Peiken



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Here they come again! Britain never stays away from influencing the American music scene for too long. Alan White of Oasis, Dave Rowntree of Blur, and Phil Selway of Radiohead are three of the hottest young timekeepers pumping out the new British beat.

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Virgil Donati, Cesar Zuiderwijk, Fritz Hauser, Rene Creemers, Mark Mondesir: There might not be any household names here, at least not to American ears. But across the universe of drumming, these names stand out as some of the brightest stars.

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The International Scene



Over the years we've done our best to cover the leading drummers from across the country. However, one complaint we've heard from some of our foreign readers has been our failure to cover more international drummers—players who are key figures in their *own* countries, yet relatively unknown to the rest of the drumming world. Perhaps it was time to devote a good portion of one issue to the outstanding artists who perform beyond American shores.

Of course, coming up with a theme issue concept is one thing—pulling it off is quite another. The bulk of the task fell on the shoulders of features editor Bill Miller, who spent months coordinating assignments and putting together most of what you'll find in this month's issue. We think the end result was well worth the effort.

We kick things off with Australia's Phil Rudd. Back with AC/DC after a lengthy absence, Phil's work with the band is certainly familiar to thousands of drummers around the world.

Once again, England is exerting its influence on the music world. We sent writer T. Bruce Wittet to check it out, and his profile on "The Drummers Of The New British Invasion" focuses on three players who are leading the way: Alan White of Oasis,

Dave Rowntree of Blur, and Phil Selway of Radiohead.

In keeping with our international theme, you'll also find Fritz Hauser of Switzerland, Virgil Donati of Australia, Dutchmen Rene Creemers and Cesar Zuiderwijk, England's Mark Mondesir and Steve Jansen, and Cuban master Changuito. Our *Update* department highlights some fine drummers from Austria, France, Japan, and Jamaica—and be sure to catch Allan Holdsworth's comments in *A Different View*.

To round out this month's feature section, we thought it might be interesting to look at drum education overseas. Chuck Silverman's report, "The Drum Schools Of Europe," provides an enlightening perspective.

We also extended the international theme into some of our regular educational departments. Check out the tips offered by Will Dower of Australia, Canada's Paul DeLong, and Fredy Studer of Switzerland. Finally, MD's Rick Van Horn paid a visit to the annual music show in Frankfurt, Germany; you'll find his report on what's new in foreign drum gear in this month's *New And Notable*.

They say that music is the universal language, and though we may be separated by oceans and continents, there's no denying that as drummers, we certainly do share a common bond. It's our pleasure to pay tribute to some of our colleagues from around the world with this special issue of *MD*.

RS

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The World's Most Widely Read Drum Magazine



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JIMMY CHAMBERLIN



I enjoyed your May '96 interview with Jimmy Chamberlin. After hearing story after story of successful musicians winding up destitute due to irresponsible money-handling, it was refreshing to learn that the members of the Smashing Pumpkins are wise enough to look out for their futures. I hope other musicians will take this to heart and learn to protect themselves for the long haul.

By the way, Avid bought Digidesign, not the other way around, as you reported.

Steve Rosenthal
Digidesign
via Internet

It's great that *Modern Drummer* has recognized the talent of Jimmy Chamberlin. He is one of the most innovative and technically proficient drummers to emerge from the alternative music scene. However, during the interview Jimmy was quoted as saying, "My doctor can't believe it. He told me not to quit smoking because if I did I'd have too much energy." If that's the kind of advice Jimmy's doctor has given him, I'd advise him to get rid of that guy and get a *real* doctor. I'm a major fan of Jimmy Chamberlin, and I want him to be around for a long time. If he has an excess of energy, perhaps he can channel it into his drumming. It would be a shame to lose him to a cigarette-related illness. If Jimmy can find the strength to quit smoking cigarettes he could perhaps become one of the most "smokin'" drummers in the world today—and will be able to continue to blow away many aspiring drummers' minds for years to come.

Benito Herrera
East Chicago, IN

IDRIS MUHAMMAD

I don't think Idris Muhammad will ever win any humility contests. But while he

NOTE FROM NEIL

For almost twenty years I have made the time to answer everybody who has written to me through *Modern Drummer*. A couple of times a year I would set aside a whole day and spend it reading these letters and writing out postcards in response—at first by hand and later on the keyboard—answering each letter individually and uniquely (i.e., no form letters).

By now the total of those responses would number in the *thousands*, but I was always able to keep up with them at my own pace. Because I was careful never to talk about it in interviews and such, the numbers stayed under control—it remained "our little secret." Until now.

In the last year or so the number of letters has doubled or tripled all of a sudden, and although it might be flattering to consider this as just a reflection of my ever-growing popularity, I know that's not the case.

All it took was a few people to go on the World-Wide GossipNet and start telling people that I had answered their letters through *Modern Drummer*, and the floodgates were open. These big mouths (or *big fingers*) have spoiled it for everyone.

Including me. Personally, I feel terrible about this situation, for it has always given me a glow of satisfaction to spend that time on a little bit of altruism—knowing that I might bring a smile to these people's faces, or even encourage them a little bit. However, this is not something I want to devote my *life* to, and as I face the ever-growing pile of mail in the corner of my office, I know I will never again be able to keep up with it.

So to any of you whose personal messages and requests reside in that pile, I offer my sincere apologies for not answering them. This unfortunate consequence of the much-vaunted Inter-thingy is a shame, and I do regret it.

But hey—it was good while it lasted!

Neil Peart
Toronto, Ontario, Canada

may explain what he does in terms that some would find egotistical, there's no denying the final results. The man is incredibly creative and musical. And if he says it's because he "damn near has ESP" about where John Scofield is going, or states that "guys hire me 'cause I play their music and I make them feel good," he isn't bragging—he's just telling it the way it is. I came onto this talented gentleman late—via the Scofield recording *Groove Elation*. But having read your article in the May issue, I'm definitely going to look up some of Idris's work as a solo artist and as a sideman. I'm confident that there will be a lot to learn from this unique individual.

Frank Sanders
Chicago, IL

STEVE GADD



Thanks for revisiting Steve Gadd in your April issue. Being a baby boomer, I feel the same way about Gadd as I do about the Beatles. They both changed the way I hear music.

While listening to many of the great tracks Steve did in the '70s, I came across two albums that not everyone is hip to: Steve Marcus's *Sometime Other Than Now* (Flying Dutchman BDL1-1461, 1976) and Michael Urbaniak's *Funk Factory* (ATCO SD36-116, 1977). On a track called "Lilyput" on the latter album, Gadd plays some of the best linear drumming I've ever heard. Enjoy!

Jack Ciano
Biscayne Park, FL

BRENDAN HILL

Thanks so much for the Brendan Hill article in your April issue. Hill is a great drummer, and Blues Traveler is a great band. I only have one plea to make to Hill: Please start using hearing protection! I know I've not been playing as long as Hill

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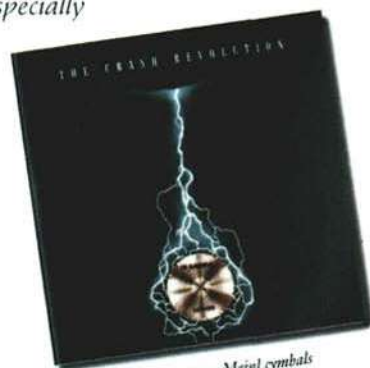


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has, and I already have a slight loss of hearing due to playing without plugs. Find time to get used to plugs, man! It would be a shame for someone with your talent to lose their hearing.

Thanks to all the folks at *Modern Drummer* for a wonderful magazine. Keep up the great work.

Paul Priest
via Internet

NOTE FROM RALPH

Due to unresolved philosophical differences with the new owners of Musicians Institute, as of January 1996 Joe Porcaro and I resigned as directors of curriculum of the Percussion Institute of Technology (a part of Musicians Institute) in Hollywood, California. We have been invited to join the staff of the new Los Angeles Music Academy (LAMA), where we will head up the drum program. The school is due to open in September of 1996.

Ralph Humphrey
Los Angeles, CA

SEEKING MEDICAL SUPPORT

I'm a forty-year-old professional drummer and teacher. For the past few years I've had a painful problem in my left wrist. After consultations with various specialists, I've been diagnosed as having a lunate necrosis, as well as Kienboeck's disease in the third stage. Does anybody have experience with a similar problem? Does anyone know of either an operative or (preferably) non-operative solution? I'd be grateful for any help.

Edgar Liebert
Neumarkt 2a
52066 Aachen
Germany

AN APPRECIATIVE READER

It is really difficult for me to find the words for expressing the feeling I have, because I have received a present from you that I never expected. A year or so ago I wrote a letter without great hopes, explaining the difficulty I have in getting *Modern Drummer* here. To my astonishment, a month or two later you kindly sent me a

full year's subscription to the magazine. It was beyond my wildest dream to read all twelve issues.

I have shown *MD* to my friends. Some of them play, others only listen. But all of them are amazed at the amount of information you give, and all these things that a modern drummer cannot live without. I wish you success in all your aims, and I thank you very much for your attitude to me and your help.

Smirnov Dmitry
Severodvinsk, Russia

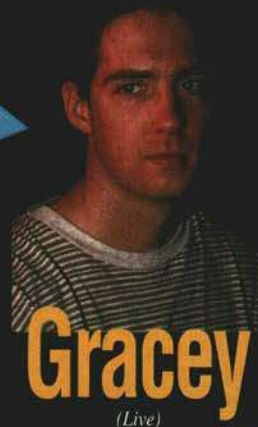


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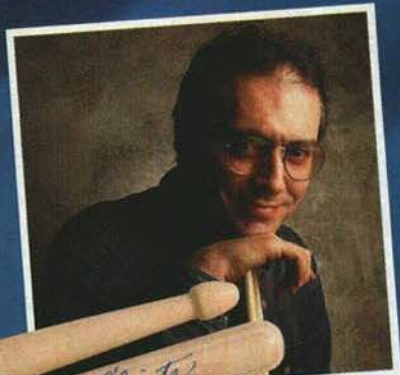
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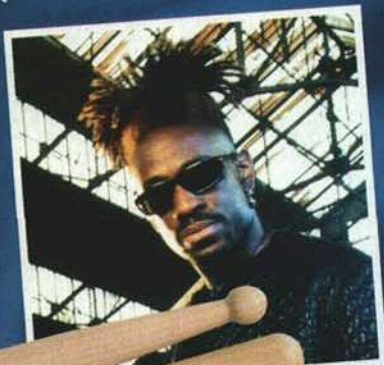


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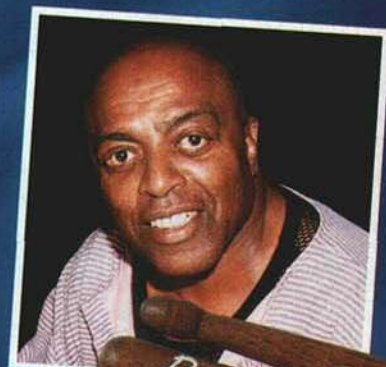
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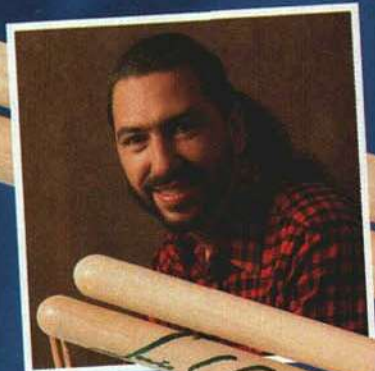
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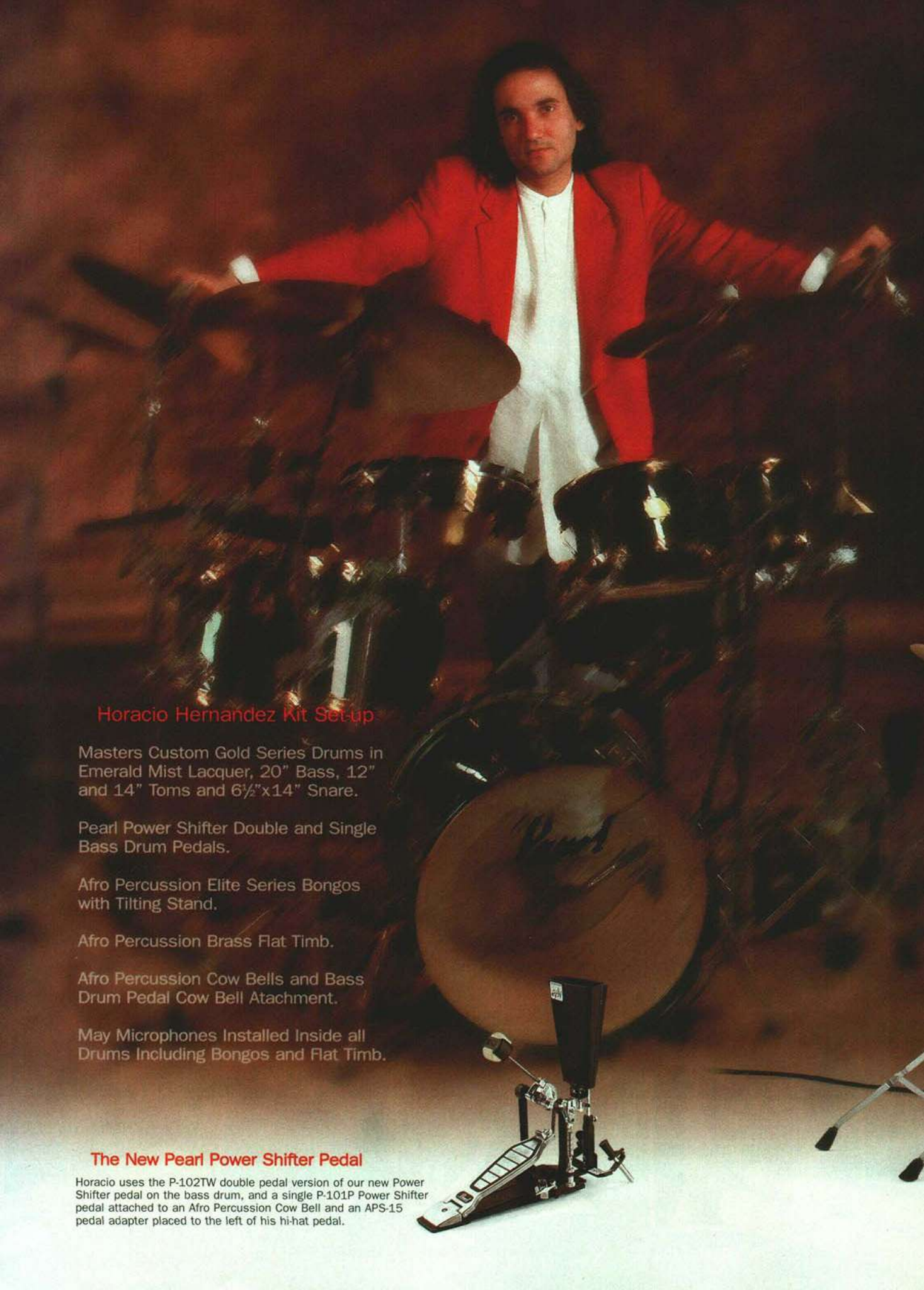


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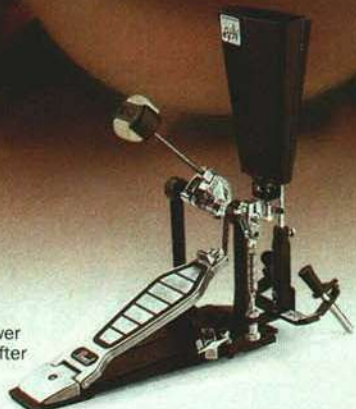
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Horacio Hernandez

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PACO SERY

WEATHER REPORT TO THE WORLD

Recently the citizens of New York enjoyed a return visit by the Zawinul Syndicate. Joe's new drummer, Paco Sery, abounds with percussive surprises. He crosses continents with a single leap, calling up African tribal rhythms, melding to songo, then to reggae—all couched in a slick, urban *savoirfaire*. There is no hesitation. From ridiculous round-house toms to sizzling flutters, Paco nails it all, sounding like no drummer you ever heard. Speed, grace, dynamics, fluidity—where on earth did we get this guy?

Funny, that's the question a bemused Jaco Pastorius posed bluntly after jamming with Sery in Paris circa '85 and then inviting him on a European tour: "Which planet are you coming from, Paco?" In fact, Paco has made Paris his home for the last sixteen years. Originally hailing from the Ivory Coast, he remembers the "tom-toms summoning the country man to lunch." Arriving in Paris at age twenty-four, he got busy immediately with Eddy Louiss, followed

by Nina Simone, Dee Dee Bridgewater, Salif Keita, and numerous French artists. Meanwhile, Sery made important contacts with Americans Eddie Gomez, Carlos Santana, and Wayne Shorter.

Paco's own project is Sixun, a French double-

entendre around six musicians—three blacks and three whites—playing as one. Going on eleven years and seven albums together, their adept performances and imaginative compositions dignify the term "fusion."

Paco Sery respects a wide range of drummers, ranging from Christian Vander, legendary Elvin-ish drummer of the French group Magma, to Steve Gadd, lovingly described by Paco as "le papa." But he stresses that drummers should avoid studiously copying *per se*: "It's not interesting to play like others; it's not necessary. While it's good to listen to other drummers, it's too much of a stretch to bring all of it back for yourself. Ultimately, when a drummer plays, one hears immediately that it's *you* who is playing. They'll say, 'That's Paco Sery' or 'That's so-and-so.' Each person has their own natural etiquette—their own natural style on the instrument." Paco Sery's mission is to develop these attributes.

Paco speaks predominately French, although his vocabulary will expand with his latest gig: the coveted drum chair of the re-formed Weather Report. Paco sees his role as inevitable: "I am a musician of the world." Question is, which world? Maybe Jaco was right after all....

T. Bruce Wittet

Fredy Studer

Are You Cross-Culturally Experienced?

It's been five years since Fredy Studer first joined forces with reed player Hans Koch and cellist Martin Schutz to form Koch-Schutz-Studer. This spring, they've finally released their first recording, *Hardcore Chambermusic*, on the Swiss Intakt label. Like its title suggests, the music is a wild mix of avant-garde meets classical meets heavy metal. "We're currently touring Europe," says Fredy. "Last month we did a recording in Cairo, Egypt with the national folk music ensemble, 'Les Musiciens De Nil.' This is something else! It will be coming out this autumn. Hans had a government grant to stay there for a few months. He booked a studio, then Marty and I went down and did it.

"The group that [guitarist] Christy Doran and I have with bassists Jamaaladeen Tacuma and Jean-Francois Jenny-Clark is doing another tour and our first recording," the enthused drummer continues. "We have about twelve days of rehearsing, then a few gigs, and then we record and play a few more gigs." Another ongoing project he has with Christy is a band that only plays their own interpretations of Jimi Hendrix music. The group, which includes vocalist Phil Minton and bassist Amin Ali, is making a short tour of the States and Canada this summer.

Fredy has also done some work with Japanese percussionist Izawa Nakamura. "He does contemporary classical music," Studer explains. "Xenakis is writing solo compositions for him. We did something together four weeks ago in Munich. So he came to my gig tonight with about five of his students. They never went to a gig like this before! But we had a good discussion and it's coming together. I've learned so much from him. I never went to [music] school, so I know nothing teaching-wise. But we played together, so he learned from me and I learned from him. It's really great; everybody's growing."

Michael Bettine



Marcel Zuercher

LOCAL NEWS

After touring with Jay Graydon in January and February, **Tris Imboden** began his Chicago tour in May, which goes through August. Tris will be heading out on a clinic tour for DW and Zildjian immediately after the Chicago tour. Tris is also on new releases by Ricardo Silveira, Freddie Ravel, Michael Paulo, Vince Denham, Jimmy Earl, and Sherwood Ball, and he's been working on the debut record by Cecilia & The Wild Clams.

Hilary Jones is just back from a date in Korea with Lee Ritenour, and she is currently doing some clinics for Pearl.

David Salinas, who recently got off the road

Reinhard Flatischler

Teaching The Power Of World Percussion

Austrian drummer Reinhard Flatischler has been delighting European audiences with his all-percussion group, MEGADRUMS, for over ten years now. "The idea," he says, "was to fuse the power of the world's best drummers into one music. It's composed, but the musicians have the freedom to improvise and bring their abilities into it."

Over the course of five CDs (recently released on Ellipsis Arts in the U.S.), Flatischler has collaborated with such percussionists as Aja Addy from Ghana, Zakir Hussain and Pandit Arjun Shejwal from India, Leonard Eto from the Japanese group Kodo, Milton Cardona from Puerto Rico, Dudu Tucci from Brazil, Korean group Samul Nori, the Suar Agung gamelon group from Bali, and Austrian saxophonist Wolfgang Puschnig. Flatischler's newest release, *Layers Of Time*, features the 1995 group of Cardona, Hussain, and Puschnig, along with Airtio Moreira, Glen Velez, and Valerie Naranjo.

Combining the varied styles would not be possible without what Flatischler calls "rhythm archetypes," fundamental patterns that are deep within the human consciousness. "Those archetypes are the building blocks for my compositions and projects," he explains. "They allow Aja Addy and Samul Nori to play together in a complex composition. They could just read the music and play, but I don't want them to sound Korean or African. They need to create new music."

Flatischler's book, *The Forgotten Power Of Rhythm* (available from Life Rhythm), delves into the nature of rhythm. "I really believe rhythm goes far beyond just musical expression," he says. "It's essential to daily life."



with Lowen & Navarro, recorded one track with them for a record called *In Harmony With The Homeless*. He is also on records by Chuck Negron (along with **Chet McCracken**), Solar System, and Rita Coolidge.

Bob Harsen is working live with Melissa Manchester and is on one track of her recent album, *If My Heart Had Wings*. He has also been subbing for Tris Imboden in the Wild Clams, doing scattered gigs with Eric Marienthal, and recording with David Zasloff and Adam Cohen.

All four original members of the Sex Pistols, including drummer **Paul Cook**, have reunited

for a tour that commences June 21. A newly recorded live album is due later this month (July).

Eric Skodis is on Imperial Drag's self-titled debut album.

Terry Thomas is on the road with the Screamin' Cheetah Wheelies in support of their new Atlantic album, *Magnolia*.

Prairie Prince can be heard on a new Dick Dale album, *Calling Up Spirits*.

Bobby Schayer is currently on tour to support the new Bad Religion album, *The Gray Race*.

Steve Lynch is on Burnin' Grooves' debut

Burning Spear's Nelson Miller

Reggae Traditionalist

For whatever reason, the name Nelson Miller has been relegated to underserved obscurity in the annals of reggae music history. The fact remains that Miller has been driving the rhythms of Burning Spear since 1978, and the drummer has co-produced every Spear album since *Resistance* in 1985, six of which have received Grammy nominations.

An old-school student of Skatalities drummer Lloyd Knibbs, Miller learned the one-drop in the '70s checking out session masters Santa Davis and Mikey "Boo" Richards. After early sit-ins with the Meditations, Miller landed a spot playing for Burning Spear (Winston Rodney) at the second edition of Reggae Sunsplash in 1979.

The same year, Spear went into the studio with Bob Marley's Wailers to record what would become the classic *Hail H.I.M.* album, and Miller was chosen for the session in place of Wailers legend Carlton Barrett.

Since those days, reggae has moved into the computer age, and many drummers are often forced to program rhythms. Miller, however, refuses to do so: "You have to have some people who hold on to a certain tradition."

Miller says that reggae drumming tradition is a melting pot of styles, evolved from African nyabingi drumming and Jamaican mento. "A lot of Jamaican musicians—and drummers in particular—listen to a lot of different music. A lot of Jamaican musicians are in tune to jazz. Jazz has influenced Jamaican music a lot."

Miller emphasizes that there is nothing formulaic about reggae rhythms to an educated ear. "You can vary your hi-hat playing with different kinds of patterns between your bass and snare drum. You have different intricate things that you do with your hi-hat, while your bass drum and your snare might be playing the same beat, like the one-drop. Or you might have the bass drum playing on the 1 and the snare drum on the 2. You have different ways of arranging these things, but the important thing is for it to swing."

Miller's current and future plans include producing and releasing records by local talent in his home of Kingston, Jamaica, and touring the world and recording with Burning Spear—who is still going strong after twenty-five years in the business. "When you're doing the right thing, sometimes it is not very popular, but it is still the right thing," Miller says, "and it has proven over the years that the right thing has longevity."

Carter Van Pelt

For twenty-five years Flatischler has given workshops around the world called "TA KE TI NA," named after some of the rhythmic syllables he uses. "It's a setting where everyone can join," he says. "There are different levels of rhythm. It really opens up your subconscious and unconscious. You get into a kind of trance state where you can actually learn from your own source, not my rhythms. You access the rhythm archetypes."

Michael Bettine

album, *In The Gallows*.

Gregg Bissonette recorded Jason Becker's *Perspective*.

Dave Dunseath is currently on tour with Billy Dean.

Rodney Holmes has been working with Mike Mainieri's group Steps Ahead.

Harvey Sorgen is on the road with Hot Tuna.

David Anderson is now on the road with the Rippingtons.

Nick D'Virgilio is on a summer U.S. tour with Tears For Fears.

Shonen Knife's Atsuko Yamano

To hear Atsuko Yamano's demure voice, it's hard she drums for one of Japan's most fun and frantic rock bands. But the music she plays with Shonen Knife is practically the only style she's ever played. Through ten years, five albums, and several U.S. tours, Yamano and the rest of the female trio have garnered a rabidly loyal pop-punk following.

Yamano started playing drums at the urging of her older sister, who plays bass in Shonen Knife. The drummer improved through a basic instruction book, a drum video, and playing to Beatles and Who records.

"Drums not so difficult when I start, but now I think drums are difficult," says Yamano in her broken English. "Ten years I play drums, but I want to play more difficult style. I'm learning all the time."

In Los Angeles this spring recording Shonen Knife's new album, Yamano credits producer Robb Brothers (Lemonheads, Buffalo Tom) for injecting more zest into her drum parts. "I had many rehearsals and we talk about drum view," she says. "He says use more tom-tom with some songs, make them more dramatic."

Such ideas may prompt a "progression" in the Knife sound, but with song titles such as "Buddha Face" and "Wind Your Spring," Yamano promises the band is filling the new disc with the sort of whimsical lyrics and bouncy music that helped build them their cultic fan base. The band's records are distributed in Japan through MCA Records; they're hoping to land an American record deal for a summer release.

"Some songs fast and heavy," Atsuko says of the new record, "and some are not, but the record is more wild. American fans will like. People are wild and stage-dive, and this music will make them more wild!"

Matt Peiken

Paul Lytton As Free As Possible

1995 was a great year for Paul Lytton. His long-time collaboration with saxophonist Evan

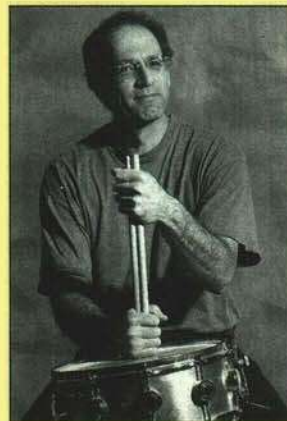
Parker and bassist Barry Guy—the Evan Parker Trio—released three critically acclaimed CDs: *Imaginary Values* (Maya), *50th Birthday Concert* (Leo), and their first American release, *Breaths And Heartbeats* (Rastacan). After fifteen years they show no signs of slowing down.

"Evan wanted to try out his electronic side again," says Paul. "So we will be playing as a double trio with Phil Wachsmann on violin and electronics and Walter Prati and Bill Vecchi on electronics. We plan to record for ECM. We just recorded a double trio CD with the long-standing trio consisting of saxophonist Paul Dumall, bassist Paul Rogers, and drummer Tony Levin. We will also be recording a CD with pianist Marilyn Crispell and doing several European tours."

In addition, Paul recently helped celebrate the twenty-fifth anniversary of his other main group, Barry Guy's London Jazz Composers Orchestra (LJCO). "We did several concerts around Europe and recorded three new pieces and one old one just before Christmas. The latter piece was originally written for two big bands. It was compressed to feature two pianists, Irene Schweizer and Marilyn Crispell, and two drummers, Pierre Favre and myself."

From his home in Belgium, Lytton spends most of his time working in Europe. "I also work in a large improvising orchestra called the King Ubu Orchestru. The group varies in size from seven to twelve members, and we play totally free, without any written pieces like the LJCO. Other projects are a trio with clarinetist Wolfgang Fuchs, Phil Wachsmann, and me, and occasional duo gigs with German drummer Paul Lovens or Swedish saxophonist Mats Gustafsson. My newest recording is a trio with Phil Wachsmann and trumpeter Herb Robertson on the American Cadence label."

Michael Bettine



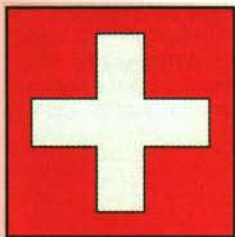
The Ever-Singing Drums Of Pierre Favre

It's been twelve years since his Singing Drums drum quartet disbanded, but Swiss drummer Pierre Favre finally has a new percussion group. "We're on the road now, but we don't have a record yet," he says. "It's with two drummers, tuba, and soprano saxophone. It's called Les Tambour Du Temps, Drums Of Time. But "temps" has many meanings: time, weather, season—it's everything. The other drummer is Lucas Niggli. He's a young guy from Zurich—very talented. We work well together. We'll probably record for ECM in a year. It's a long process to get all these drums and things really interesting. But we are having great success, and people like it a lot. We are going to work with (Korean percussion group) Samul Nori and (cellist) Tom Cora. There will be nine people altogether, and we will be playing two festivals this summer. It's a big thing."

Favre also has a new band and CD on ECM called *Window Steps*. The line-up includes Steve Swallow on bass, David Darling on cello, Kenny Wheeler on trumpet and flugelhorn, and Roberto Ottaviano on soprano saxophone. "I've also been playing some duet gigs with a great singer from Holland, Greetje Bijma, and with Tom Cora. Also, last Saturday I played in Paris with the London Jazz Composers Orchestra. It was nice to see all my friends and all that Paris life again."

Having been based in Paris for a long time, Favre recently decided to move back to Zurich, where he had kept an apartment. "I have a big house now, so I can live a bit more normal, like a human being. I have a rehearsal room in the basement of the train station. It's really nice. All my instruments are there and it's like a drum paradise—it's beautiful. I have a lot more to do now than when I lived in Paris. They seem to call me here more than there. That's good for me."

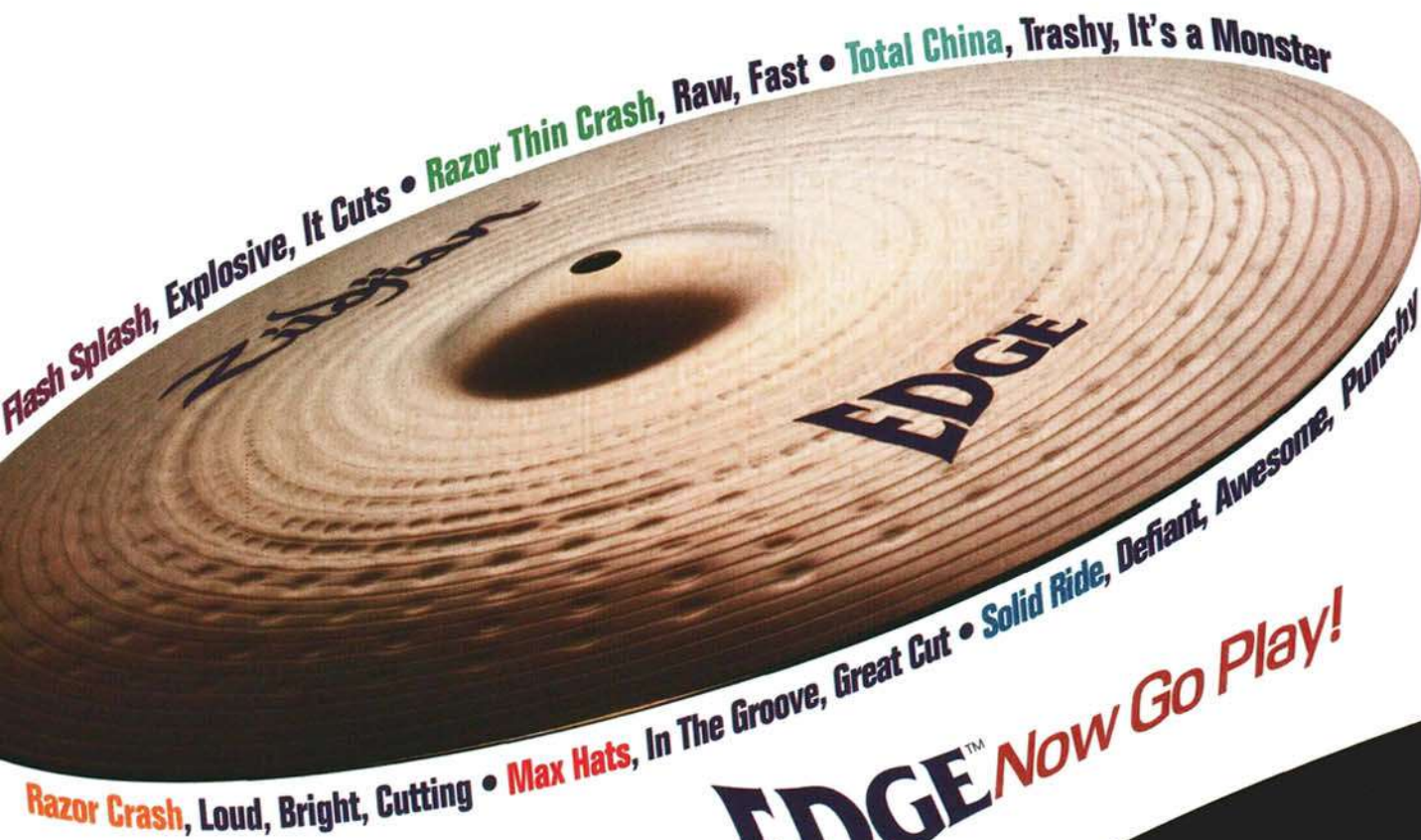
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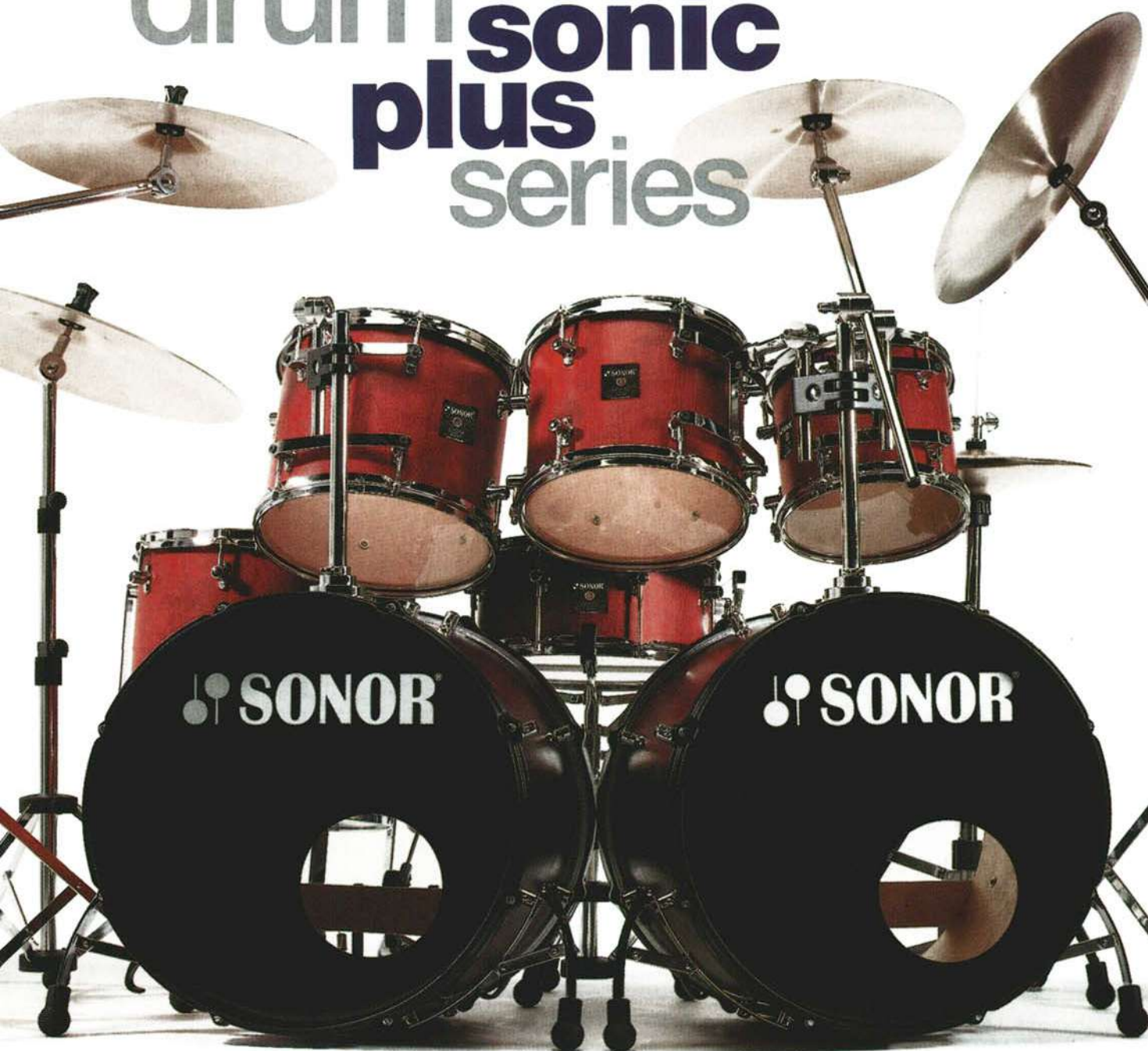
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Peter Erskine

Q I've been following your career for many years, and I know you've been suffering from tinnitus. I have the same problem. I try to protect myself, but it's hard to get the best information, and I still haven't found the proper protection.

I read that you've played with Bose aviation headphones together with in-ear monitors that had a limiter to prevent accidental sound spikes. Could you give me more information about this system? What other hearing protection methods have you encountered and/or can you recommend?

Finally, I read in a French magazine that thanks to rest, treatments, permanent care, and re-education, you've finally had the chance to put an end to this nightmare. I know everyone's problem is unique to them, but I'd like to know what kind of re-education you've had, along with any more details about your personal experience and how you dealt with your problem.

Trajano Caldas
Rennes, France

A Anyone who has a hearing problem, who thinks they *might* have a hearing problem, or even who *doesn't* think they have any problem but are involved with music on any level, should consult an ear doctor! Preventive maintenance and precaution are two of the best pieces of insurance musicians have to protect their most precious tool: their hearing. In addition, a doctor is best qualified to diagnose any problem and to advise proper treatment. That being said, let me address your questions.

For the setup of the in-ear monitoring system I used during the Steely Dan and Boz Scaggs tours, please refer to my *Ask A Pro* response in *Modern Drummer's* March 1994 issue. That was a very sophisticated (and expensive) setup—one that I wouldn't even use unless the gig demanded it. (Most of my work does not involve such loud music anymore.) For those work situations where a high degree of volume *might* be present, I carry a variety of earplugs with me to dampen the volume and shock/impact of the sound being produced

on stage or in the studio. The Westone company manufactures *ER15* and *ER25* earplugs, which require a mold of the wearer's ear to be taken by an audiologist. (Contact them at [800] 525-5071.) A simpler earplug that I've recently discovered is a pre-formed protective plug offered by Doc's Proplugs. They are comfortable and fairly effective, and they come in a variety of sizes. (Their toll-free number is [800] 521-2982.) Neither of the above earplugs is intended for maximum attenuation; rather, both are designed to offer musicians adequate protection while enabling them to comfortably ply their craft. For more protection against really loud volumes one should use conventional foam plugs, fully sealed custom earmolds, or muff-type hearing protectors. Since these more protective devices shield the user from volume so effectively, they do require some getting used to—especially in terms of the relative dynamics played on the drumset.

But let's face it, drums can be loud—as can other, amplified instruments on stage. And there's always the chance of an accident happening, whether by way of a monitor speaker or a studio headphone. Sadly, we are in the days of necessity for "safe everything"! Hearing loss, as guitarist Mike Stern once said, is an

Dave Abbruzzese

Q Hitting as hard as you do must require a lot of sound from your monitors—which must be hard on your ears. Do you use anything to protect your hearing? I try to use earplugs as often as possible, but I find that they kill a bit of the real sound of the drums. What are your thoughts on this subject?

Ronald Sivertsen
Trondheim, Norway

A All musicians should be aware of the potential for hearing loss. I recommend finding a qualified audiologist to check your ears frequently for hearing loss so that any problems may be dealt with before they become too great.

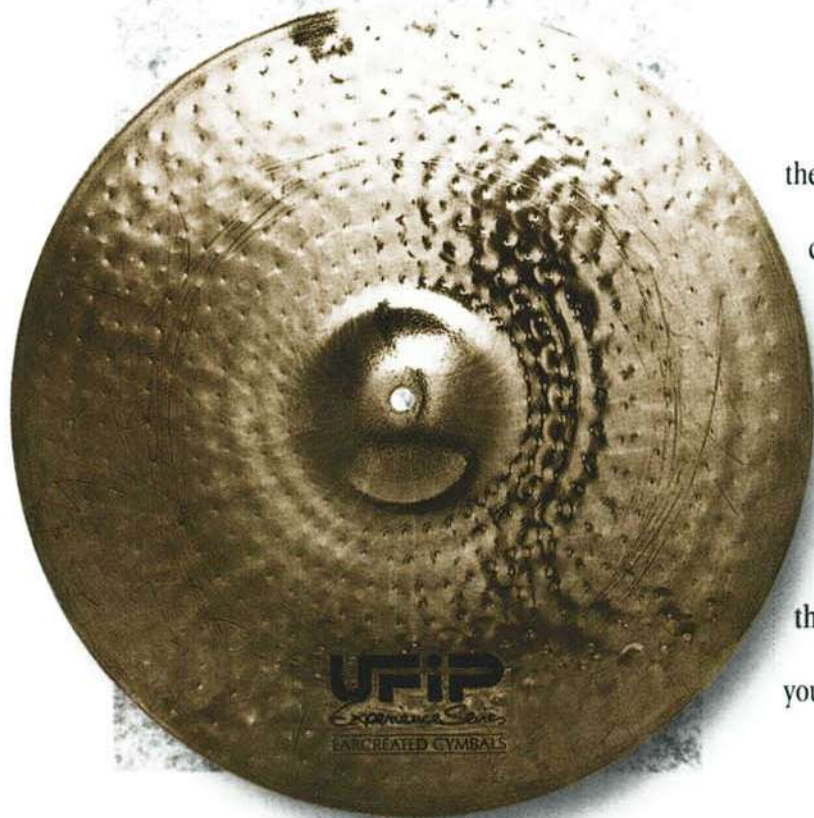
I didn't even think about the danger to my hearing until a few years ago, when I was educated about the damage that could result from "sound abuse." I then spoke to Karrie and Dave from RAT Sound to find out what we could do to help me save my ears from any further damage. We tried many different earplugs, but I was never comfortable with them; they all seemed to "distance" me from the music. So it seemed necessary to look not at blocking the sound, but rather at the sound itself.

This new approach to the problem led to the design of a headphone monitoring system for me. We utilized *ER-4* in-ear headphones from Etymotic Research [(708) 228-0006], with an added speaker cabinet housing two 18" speakers for the low-end "feel." This setup allowed me to hear everything at a substantially lower volume. Although this system is not practical for all situations, it really made a big difference in lowering my risk of hearing loss.

As musicians, our hearing is a vital part of our creativity. I urge everyone to use whatever methods are at their disposal to ensure the health of their ears!



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"occupational hazard," and like any other worker we have to take care of ourselves.

My tinnitus has not been cured. But I have noticed that when my ears get enough rest and my overall body health is good, the symptoms of the condition do seem to lessen somewhat. Also, I have learned to "make peace" with this admittedly frustrating fact of life. If nothing else, when I hear that ringing in my ears, I know that I'm alive!

As practical advice, I would offer the following: Consult a hearing health-care professional, use precaution whenever you'll be working in a high-volume environment (that goes for concertgoers, too!), warn the sound personnel you're working with (engineers or sound mixers) to exercise restraint when it comes to volume, and get used to wearing some type of protective device in your ears when you play. And don't forget about your own practicing: I use a protective headphone called *DrumPhones* whenever I practice my drums at home. They provide 20 db of sonic isolation while offering a stereo audio input for click/metronome use. They're available from GK Music ([800] 747-5545), and they work great.

I hope that this advice will prove helpful to you and to other readers. Remember, once you lose your hearing, it doesn't come back! But with care and with rest for your ears, you may enjoy all of the beauty and nuance of sound that life and music can offer. Good luck!



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Drummer's Dreams

Q I think I need a percussion psychiatrist—and who else but *MD* can help? I have this recurring dream where I get the gig of a lifetime—but the equipment breaks down. In the dream I've twice been on stage with the Who and the kit completely falls apart. (Perhaps it's the ghost of Keith Moon?) And there were other dreams where I wasn't sure of the band, but the equipment broke just the same.

I had a similar situation in real life after the dreams started. A club on Cape Cod where my band frequently played sponsored a year-end bash for the best bands that played there. Each band got to play a few tunes. The drum riser was in two sections, and the snare stand was on top of the seam. Needless to say, thirty seconds into my band's first tune the riser separated and the snare stand fell over onto my leg. Let me tell you, playing Molly Hatchet's "Flirtin' With Disaster" while keeping your snare aloft with one leg is no fun. But I made it.

Can you offer me any hope? I am thirty-five years old and have played professionally for eighteen years.

Billy Sottile
Boston, MA

A Believe it or not, dreams like yours are not at all unusual among performers. "Performance Anxiety" is the clinical term for what causes these dreams, and they are the manifestation of real-life, waking-hour worries that we all have. Although we desperately hope it never happens, it is always possible to experience equipment failure at some critical moment (as your own episode on the riser proves). We worry about it when awake, and we take what steps we can to avoid it. But the anxiety remains, and unless it can be released or relieved in some manner it is likely to cause dreams like yours. Actors frequently dream of being in front of an audience on opening night with no idea of what play they're in or what their lines are. Opera singers dream of opening in some famous production at the Met—only to discover that they have no singing voice (or in the case of one famous soprano, that she had turned into a male bass-baritone overnight!).

Relief can be obtained through relaxation techniques (which you can get dozens of books on in the self-help section of any bookstore), or through a certain amount of self-psychotherapy based on reassurance. Thoroughly examine all of your equipment, item by item, and take whatever steps might be necessary for upgrading, maintenance, etc. By doing this you reassure your anxious psyche that you are as

prepared as you can possibly be for anything, and that your equipment is ready for any situation. With this confidence, you should be able to reduce the anxiety and get rid of the bad dreams.

Recuperation From Surgery

Q I am slated to have elbow surgery soon, and my doctor has said I should not play drums for at least six weeks. What can I do during my layoff to stay somewhat sharp, and what can I do once I have been given medical clearance to play? I am a working drummer and I need to rebound quickly. Could you also hook me up with some sort of "support group" for wounded drummers?

Ed Hicks
via Internet

A To answer your last question first, we don't know of any support groups for injured or debilitated drummers. You might want to put a letter in *MD's Readers' Platform* department seeking such support. Write to Readers' Platform, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009, and be sure to include a mailing address and/or phone number so people can contact you.

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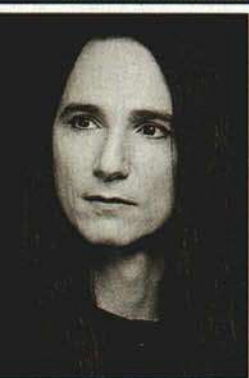
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recovery or extend the recovery period. Rest and recuperation are a necessary part of any recovery from surgery. Follow the advice of your doctor, who will undoubtedly prescribe a physical-therapy program suited to your particular condition.

However, you might want to keep your other hand and arm "sharp" by means of working with a drumstick on a pad—primarily just doing single- and double-bounce rhythmic patterns. Obviously you can't do much in the way of two-handed rudimental playing, but you can keep the muscles in your non-injured limb from atrophying while those in the injured limb are recovering from the surgery.

As far as bringing the injured limb back to playing status, you might inquire of your doctor and/or therapist how you could work some gentle drumming practice into your therapy routine, once they deem your elbow suitably recovered for that. Take some sticks and a pad to a therapy session and demonstrate (carefully) the movements involved with drumming. Work with your health-care providers to create a program that involves those movements.

There are also any number of hand-strengthening exercise devices that you might be able to use, along with weights that you might want to employ to strengthen the entire elbow musculature. But again, utilize these techniques only in conjunction with what your medical advisors prescribe. You can't rush recovery; you'll only risk further injury.

Ghost Pedal

QA while back I lucked into a Ghost bass drum pedal. Could you give me some information on the history of this item and its approximate value? Also, can you give me any leads on where I could have it restored or find any literature on how to adjust it?

Mike Fields
Plano, TX

AThe legendary Ghost pedal was originally invented by a drummer/engineer while serving in the Navy back in the early '70s. He operated a small shop in Eugene, Oregon, but was not really set up to manufacture the pedal commercially. So he sold the company to Ludwig in 1974. Ludwig introduced the pedal in their catalog for the

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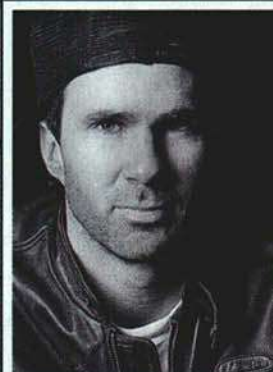
MIKE PORTNOY
Dream Theater



JIMMY DEGRASSO
Suicidal Tendencies



TAYLOR HAWKINS
Alanis Morissette



CHAD SMITH
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first time in 1975—at which time the pedal sold for \$95. From that point on all manufacturing was done in Chicago at the Ludwig factory.

Although the pedal was popular, it was also quite complicated to manufacture and/or repair, due to its clock-style wound-spring design. Owing to this fact, orders declined dramatically as simpler pedals came on the market. As a result, the Ghost pedal was discontinued by Ludwig in 1982 (at which point it had reached a retail price of \$125).

Chuck Heuck of Ludwig's marketing department was kind enough to provide a copy of the adjustment instructions Ludwig used to include with Ghost pedals. It's on its way to you.

Tama Swingstar And Royalstar Drums

Q I own an original Tama *Swingstar* kit from the mid-'80s. The kit consists of deep-shelled 12" and 13" rack toms, a 16x16 floor tom, and a 16x22 bass drum (serial #14555916). I've been told by some people that the *Swingstar* was a high-quality semi-pro line. Others have said it was a starter line, like the *Rockstar DX* series. I'd like some accurate information. What was the shell composition? Were any changes made in the line over the years it was made? Were the shells the same as those on the *Imperialstar* line? Is there anything currently made by Tama that compares to these drums?

Adam Birch
Payette, IN

Q In what years were Tama *Royalstar* drums made?

Ian Lanham
Lecanto, FL

A Our answers are provided by Tama's Tommy Kato and Paul Specht: "The original *Swingstars* really were high-quality, semi-pro drums. They first appeared in our U.S. price list in January of 1983. A five-piece kit listed for \$850 (with regular-sized drums). At that time trends were already moving towards deeper drums, and in 1984 Tama also began offering the *Xtra* deep rack toms (11x12 and 12x13) that you have on your kit.

"Swingstar and Imperialstar sets were both covered-finish drums constructed of the same basic shell materials: nine plies of select hardwood with an inner ply finished in Zola-Coat (a moisture barrier). Imperialstars were fitted with Superstar tension casings and had more of them per drum than did the Swingstars. (For example, Imperialstar bass drums had ten lugs as opposed to the eight-lug Swingstars.) Imperialstar kits had heavy-duty hardware, and the original Imperialstar shells had reinforcement rings.

"Trends continued towards deeper drums and larger, less standardized setups, so in 1988 Swingstars were replaced by the Rockstar line. Rockstars have the same shell as the original Swingstars, except that they feature a beechwood inner ply. Rockstar kits come with different hardware and with high-tension lugs instead of single lugs. They also offer a much more comprehensive selection of drums and setups than the old Swingstars did.

"The new Swingstar By Tama line was introduced in 1994 and is currently our most affordably priced five-piece kit. The new Swingstars still feature nine-ply, single-lugged shells, but the rack tom depths (10x12 and 11x13) are different than either the regular-sized or Xtra deep toms found on the older Swingstars.

"Royalstar drums were made from 1983 to 1985. They featured six plies of select hardwoods with two outer plies of matte-finished shina wood. As an interesting footnote, most Royalstars featured the same lugs as our Swingstar drums—but a limited number can be found with round Camco lugs. These lugs were leftover stock we inherited when Tama bought the rights to the Camco name and to such Camco designs as their chain-drive pedal. (Other design rights were purchased by Drum Workshop.) Our building in Bensalem, Pennsylvania was once the home of one of the Camco factories."



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There's No Place Like Home...

TAMA **STARCLASSIC**
the **Air-Ride** Snare System™

and **MIKE PORTNOY**

I've played on Tama drums for nearly all of my playing life. The first drum set I ever bought was a Tama set...an Imperialstar, as a matter of fact. And I played Tama's from that time on, all through my developing career, all the way up to and including Dream Theater's Images and Words album and tour. So Tama drums were always home base for me.



But like anything else—personally, artistically, whatever—you get the urge to experience what else is out there. So I decided it was time to check out other drums and see if there was anything I was missing. And for the last two years, that's what I did. I played on all kinds of sets. Some of them were OK and some were quite good...but none of them felt like "home."

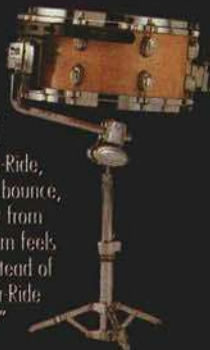


Right about the time I came to that conclusion, Tama came out with the Starclassic line (talk about perfect timing). I put these drums to the test for awhile before I made up my mind that it was time to return to Tama. And the fact is, these really are the *ultimate drums*...they've got the attack that I love, but without sounding too dead. Great tone and resonance, but without being too boomy. The perfect medium. Best of all, the Starclassics feel like home...and, like an old friend once said, "there's no place like home."

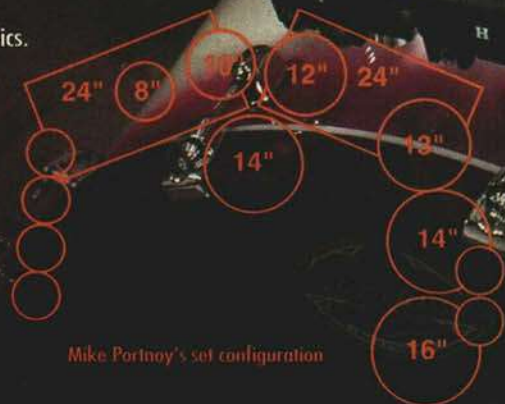


Mike Portnoy on Tama's
Air-Ride Snare System

"Hitting a snare drum on a regular stand can feel like you're hitting a piece of metal...there's no give and take. But with the Air-Ride, you get the same natural bounce, feel and response you get from your toms. The snare drum feels like the rest of the set instead of a separate entity...the Air-Ride just makes perfect sense."



It's good to be back home...Back to the Basics.



Mike Portnoy's set configuration



Mike Portnoy
IXD



TAMA

Tama's Star-Cast Mounting System is licensed under Purecussion patents. For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to: Tama Dept. MDD55, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Ave., Lachine, Quebec H8T 2P1.

Highlights Of The 1996 Frankfurt MusikMesse

As international as Anaheim, California's annual NAMM Winter Market trade show has become, a significant number of the world's musical instrument manufacturers are still not represented there. Instead, they take part in the largest musical trade show on the face of the planet: the MusikMesse (Music Fair) in Frankfurt, Germany. This year's edition took place March 13 through 17, and *MD* was there.

Although nearly all of the major brands we know in America are represented at Frankfurt, virtually all of their new products were introduced at the NAMM show two months earlier (and are covered in *MD*'s NAMM report in the May '96 issue). However, many international manufacturers offered a variety of innovative products at the MusikMesse. Here's a photo report on some of the most interesting.

FROM GERMANY...



Totally suspended drums with free-floating shells are offered by Drum Research.

A device called a Brush-Ring, from Lefima percussion, is designed to be fitted under a drum-head to control overring and provide extra clarity.



The Morgana Hotline utilizes a pre-tensioned aircraft cable in a metal frame to create an electronic drum triggering unit.



A bevy of specialty cymbals from Meinl's Custom Cymbal Shop series



The Stringdrum electronic trigger system utilizes tensionable strings and "necks" much like those of bass guitars.



Calf drumheads for timpani, snares, and ethnic drums are available from Altenburger Pergament Und Trommelfell.

Sonor has designed a unique drumkit especially for Trilok Gurtu.



Magnum drums are marketed by Musik Produktive, the largest music store in Europe. The toms feature a quick-release suspension mounting system with brackets that also accommodate small cymbal and/or microphone holders.





Supercussion Latin and ethnic percussion are distributed by Drums & More (who also handle GMS drums in Germany).



Schalloch professional congas and bongos



Akom La Engel offers distinctive African drums.



Djembes and other African drums from Jurgen Thune Trommelbau



Gongs, slit drums, and other specialty percussion items are hand-made by Boing Klangkorper.



Berchtold Tronimelbau's line includes highly unusual African-style congas with sculpted bases.

.. H O L L A N D ..



Wuhan gongs, cymbals, and tam-tams are distributed by Pustjens Percussion Products.



Concert snares from Vancore feature free-floating shells, composite bearing edges and rims, and table-top feet.



High-tech Philharmonic Light timpani are offered by Adams.



Majestic brand marching and concert drums from Van Der Glas include snare strainers attached to the bottom rims of the drums.



Alberto de Hond imports a wide selection of ethnic percussion instruments.



Slagwerk Klangobjekte makes an impressive variety of wooden percussion, including slit drums and cajons.

... FRANCE ...



Pro Orca offers a complete line of drumsticks, including models with rubber grips and special rubber sleeves.



Custom snare drums in a variety of shell materials and finishes from Zap



Over Drum features electronic pads fitted into finished hardwood cases.



Fola offers authentic Senegalese and other African-style percussion.



Capelle is France's most famous drum brand.

... ENGLAND ...



Attractive new finishes are available on Premier's APK kits.



Molded plastic cases for congas and djembes have been added to the Hardcase line.



From Wernick Musical Instruments comes a "compact and affordable" trigger pad called the Notepad, along with an unusual electronic mallet instrument called the Xylosynth.



... ITALY ...

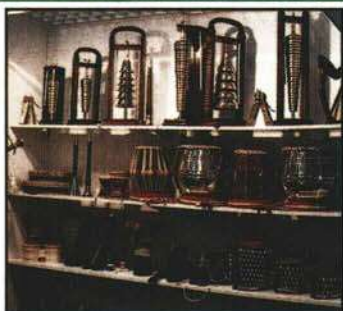


Multi-colored inlays, machined brass lugs, and other special features distinguish Tamburo drums.



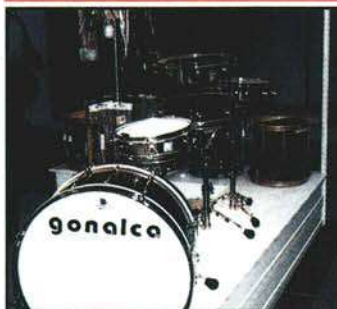
Soprano drums feature stave construction, radial tuning rings, and suspended mounting.

... PAKISTAN ...



Tablas and other traditional East Indian instruments were displayed by Halifax & Co., Ltd.

... SPAIN ...



Gonalca offers everything from traditional rope-tensioned marching drums with unshaven calfskin heads to expandable metal-shelled concert snares.



Known primarily for educational and traditional European marching and concert percussion, Honsuy displayed an entry-level drumkit.

... DENMARK ...



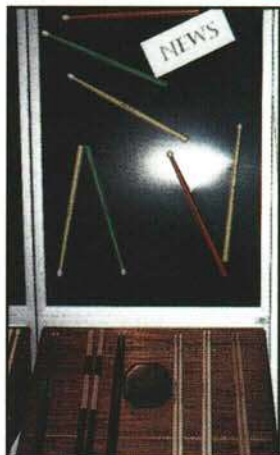
PJ Percussion offers professional-level hand drums in both wood and fiberglass.

... JAPAN ...

This unusual "percussion drumkit" from Starclassic combines Octabons, a gong drum, and timbale-like concert toms with standard snare and bass drums.



...SWITZERLAND...



Brightly colored marching sticks are part of the Agner drumstick line.

...AUSTRALIA



Australian drummer/inventor Don Sleishman displayed the latest version of the double pedal system he invented over twenty years ago.



Sleishman also has a new line of drums utilizing a single-ring suspension system that helps to maintain each drum's "sweet spot" at any tension.



Contact Information

Hardcase, Meinl, Premier, Sonor, and Starclassic advertise regularly in *MD* and may be contacted through their U.S. representatives. The list below presents addresses for the balance of the companies featured in this report.

Adams Musical Instruments B.V., Casino 28, 6017 BS Thorn, Holland
 Agner Drumsticks, Stick-Line LTD, CH-6454 Flielen, Switzerland
 Akom La Engel, Schondorferstrasse 22, D-54292 Trier, Germany
 Alberto de Hond Music Import-Export B.V., Roetersstraat 18a, NL-1018 WD Amsterdam, Holland
 Altenburger Pergament Und Trommelfell, Mozartstrasse 8, D-04600 Altenburg, Germany
 Berchtold Trommelbau, Lindenstrasse 14, CH-4410 Liestal, Germany
 Boing Klangkorper, Ludwig-Rinn-Strasse 14-16, 35452 Heuchelheim/bei Geisen, Germany
 Capelle (c/o Eurodim)
 Drum Research, Music Center Jellinghaus, Martener Hellweg 40, 44379 Dortmund, Germany
 Drums & More, Hauptstrasse 64, 57319 Bad Berleburg, Germany
 Eurodim, 4, Place des federes - Le Palacio 400 B, F-93160 Noisy, Paris, France
 Fola (c/o Eurodim)
 Gonalca s.L., Balmes No. 15, E-46940 Manises (Valencia), Spain
 Halifax & Co., (Pvt) Ltd., Industrial Estate, Sialkote, 51340, Pakistan
 Honsuy, S.A., 1 De Maig, 55, 46930 Quart De Poblet (Valencia), Spain
 Jiirgen Thiine Trommelbau, Strauchmule 1, D-34369 Hofgeismar, Germany

Lefima Percussion, Leberecht Fischer KG, D-93413 Cham/Bayern, Germany
 Majestic (Van Der Glass B.V.), P.O. Box 85, 8440 AB Heerenveen, Holland
 Morgana Drum Systems, P.O. Box 210426, D-72027 Tubingen, Germany
 Musik Produktiv, Postfach 1665, 49466 Ibbenbiiren, Germany
 Over Drum (c/o Eurodim)
 PJ Drums & Percussion, Frederiksberg Bredegade 1, DK-2000 Copenhagen, Denmark
 Pro Orca, Janin S.A., B.P. 409 Avenue Paul Langevin, F-01204 Bellegarde, France
 Pustjens Percussion Products, Westzaanstraat 8-10, NL-1013 NG Amsterdam, Holland
 Schalloch Percussion, GEWA GmbH, 220, D-82477 Mittenwald, Germany
 Slagwerk Klangobjekte, c/o Gerhard Priel, Bahnhofstrasse 42, D-73333 Gingen/Fils, Germany
 Sleishman Drum Co., Unit 11 127-129 Newbridge Rd., Chipping Norton, N.S.W. 2170, Australia
 Soprano Drums, S.T.E.D. di Gambirasio, via Donizetti, 70- Brembate Sopra (BG), Italy
 String Drum AB, 267 31 Bjuv, Sweden
 Tamburo Drums, via Franco Magistrini 18, 28014 Maggiora (Novara), Italy
 Vancore Percussion Instruments, P.O. Box 18, 8500 AA Joure, Holland
 Wernick Musical Instruments, 19 Tichborne St., Leicester, LE2 ONQ England
 Zap Drums (c/o Eurodim)



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1. Submit standard-sized postcards only. Be sure to include your name, address and telephone number. 2. Your entry must be postmarked by August 1, 1996. 3. You may enter as many times as you wish, but each entry must be mailed individually. 4. Winner will be notified by telephone. Prizes include shipping costs. 5. Winner will have choice of drumset color. 6. Employees of Modern Drummer, Monolith Composite, Sabian Ltd., Shure Brothers Inc., Engineered Percussion, and XL Specialty Percussion Inc. are ineligible.

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Color: Winners choice !

Tomorrow has Arrived !

Palmetto Drums

by Rick Mattingly

From the Deep South comes yet another new name in custom drum manufacturing.

Back when practically all of the quality drums were being manufactured by a relatively small number of major manufacturers such as Ludwig, Gretsch, Slingerland, Premier, and Rogers, most recorded music was also controlled by just a few large companies—such as Columbia, Capitol, RCA, Warner Bros., and



Palmetto drums, in a pearl onyx finish. (Our test kit featured a matching wood snare drum, rather than the brass drum illustrated here.)

Atlantic. Given the increasing importance and influence of "indie" labels in the record business, perhaps it's not surprising to see a number of small, independent drum makers springing up as well.

It's not a perfect comparison, however. Whereas the music on indie labels tends towards the revolutionary and adventurous, most of the small drum companies are extremely mainstream when it comes to design. But what they lack in innovation they attempt to make up for in terms of quality and flexibility. That is, the drums are not mass-produced, and they often have many options—allowing the customer more opportunity to create a "custom" drumkit.

The Palmetto Drum Co. of Greenville, South Carolina is following that basic scenario. Standard snare and tom shells are 6-ply maple; bass drum shells are 8-ply maple. All shells are cross-laminated with offset perpendicular seams, and they all feature 45° bearing edges. Shell interiors are sealed with three coats of oil-based sealant that is hand-rubbed rather than sprayed. All lug casings are isolated from the shell by felt, so there is no metal-to-shell contact. Hoops are 2.3mm triple-flanged steel.

Drums are available in a variety of sizes. There are thirteen mounted toms ranging from 8x10 to 13x15, six floor tom sizes ranging from 14x14 to 18x18, eight bass drums ranging from 14x18 to 16x24, four wood snare drum sizes: 3x13, 5x13, 4x14, and 5x14, and three brass sizes: 3 1/2x13, 4x14, and 5 1/2x14. Wood snare drums are available with 8- or 10-ply maple shells.

The company also offers a wide variety of finishes, including gloss plastic, pearls, sparkles, and stains. Gibraltar stands, pedals, and mounts are available, as are RIMS mounts. Other options include die-cast hoops, reinforcing hoops (for high-torque tuning), brass counterhoops, and brass tube lugs.



Left to right: 3x13 and 4x14 wood snare drums in purple sparkle and white marine pearl finishes

Finally, Palmetto warrants its drums for one year against breakage from normal wear or defective material or workmanship.

The Test Kit

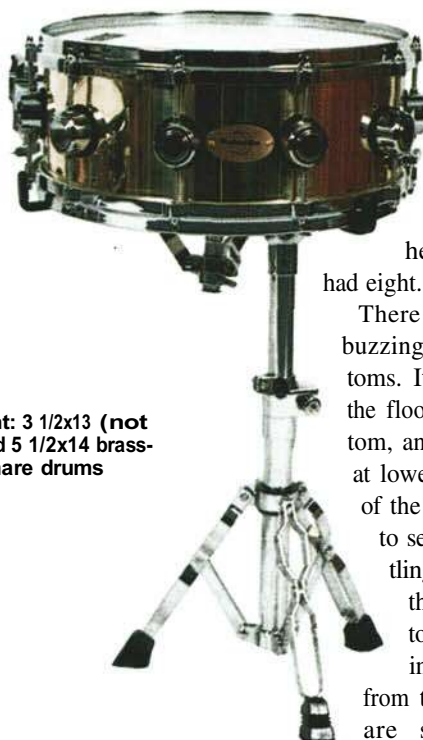
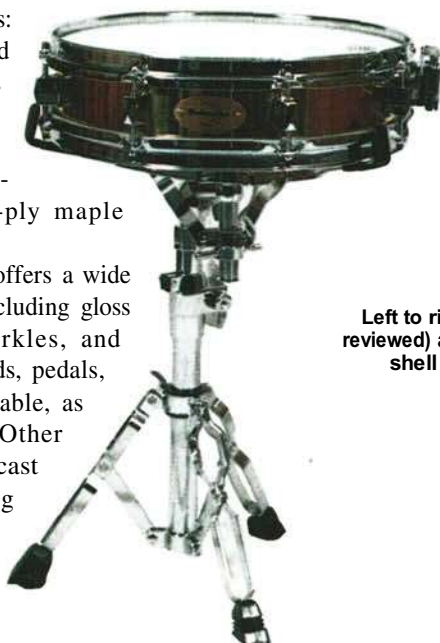
The kit *MD* received for review was a special order for a specific customer. It featured round, "turret style" lug casings (similar to the DW/Camco design), die-cast hoops, and a pearl onyx finish.

The 16x22 bass drum came equipped with an Evans *Genera EQ-3* batter head (to which an Aquarian *Kick Pad* had been affixed), a black *Genera EQ-3 Resonant* front head with a 5" hole, and a piece of foam rubber inside. The sound, predictably, was more "thud" than "boom," but it was a very rich,

round thud—with good punch, power, and projection. The drum had ten tuning lugs on each head (eight with traditional T-handles and the two on the bottom with drumkey-operated heads). The T-handles were an elongated diamond shape and had some fairly sharp edges. Spurs were the standard Gibraltar design, and there was one air vent. The hoops were maple with an inlaid strip that matched the finish of the shell, as was common with Ludwig, Gretsch, and Slingerland hoops of the past.

The three toms were fitted with white-coated Remo *Emperor* batter heads and clear *Ambassador* bottoms. The 10x12 and 11x13 rack toms were equipped with RIMS mounts; the 16x16 floor tom had standard legs (which did not easily fit into their mounts). The two rack toms had six lugs per head, while the floor tom had eight.

There was a faint but audible buzzing sound from each of the toms. It was most noticeable on the floor tom and the 11x13 rack tom, and it was more pronounced at lower pitches. I removed one of the floor tom tension casings to see if there was a spring rattling around inside, but found that it was packed with cotton to prevent that. The casings themselves are isolated from the shell by felt, and there are small rubber washers



Left to right: 3 1/2x13 (not reviewed) and 5 1/2x14 brass-shell snare drums

between the inside of the shell and the metal washers of the screws that hold the casings on.

The one place there is metal-to-metal contact is where the threaded collar that the lug screws into sticks up out of the tension casing. Perhaps that is where the rattle was coming from (a theory supported by the fact that the buzz wasn't as bad when the head was tightened down more).

The rattle only occurred when the drum was played very loud, and if there had been a band playing or a ride cymbal going, it probably would have been covered up. Nevertheless, it shouldn't have been there at all. If Palmetto can locate the source of the problem and fix it, they will have some great toms on their hands. Rattle aside, the sound was rich and full with a focused pitch and good projection over a fairly wide tuning range.

The 5x14 snare drum had eight lugs and was fitted with an Evans *Genera Dry* batter and a *Genera 200* snare head. The strainer had a vertical-drop snare release with a fairly large handle that made it difficult to adjust the snare tension unless the snares were released. It proved nearly impossible to release or engage the snares without the mechanism adding some sound of its own to the operation. Compared to the quality of all the other Palmetto components, the strainer had a somewhat "budget" look and feel.

But that aside, the snare drum sounded great, producing a rich, full sound with plenty of body. It had enough ring for projection, but not so much as to require any extra muffling (beyond the Evans *Dry* head, which has some muffling of its own). Whereas some wood snare drums can sound so warm and dark as to verge on being muddy, this one was very clear, and rimshots were especially full-sounding. It seemed to be a very versatile drum that would be big and loud enough for general rock settings (when laid into) but also responsive and warm enough for jazz settings. Thus it would be a good drum for gigs that involve a variety of styles.

Pricing

Once you start trying to figure out how much a particular Palmetto drum costs, you begin to understand why a lot of the major manufacturers limit their options. If they didn't, their price lists would be the size of telephone directories. As it is, Palmetto lists four prices for each size drum, depending on the finish. For example, a 10x12 mounted tom can range from \$360 to \$380, an 11x13 from \$380 to \$400, a 16x16 floor tom from \$560 to \$590, a 5x14 snare from \$480 to \$500, and a 16x22 bass drum from \$990 to \$1,020. RIMS mounts add \$75 to the cost of each drum.

But that doesn't include such options as die-cast rims (which add \$50 to \$70 to the cost of each drum), or turret-style lug casings (which increase each drum's cost by about five percent). And since you might want to consider either or both of those options, you're now looking at a dozen different prices for each drum size. The review kit featured both die-cast rims and turret lugs, and carried a list price of \$3,530.

Other Snare Drums

In addition to the drumkit reviewed above, we also received three other snare drums to check out: 3x13 and 4x14 wood models and a 5 1/2x14 brass-shell drum. Die-cast rims are standard on all 14" snare drums; they're optional on 13" snares.

WHAT'S HOT

- excellent craftsmanship
- a lot of options

WHAT'S NOT

- noisy snare strainer and lug casings

The 3x13 piccolo snare drum was fitted with a Remo *Ambassador* batter and an Evans *Genera 300* snare head. It had eight standard Palmetto lugs, triple-flanged hoops, and a purple sparkle finish that looked great. The strainer had a horizontal-drop snare-release lever that strongly resembled the classic Ludwig snare strainer. Adjusting the snares was no problem, no matter what the position of the lever.

The drum was extremely ringy, sounding somewhat like a timbale with snares. An O-ring would definitely be called for in many settings. The drum might work as a primary snare in a light, acoustic jazz setting, but would probably work best for most drummers as an auxiliary snare. While a lot of 3x13s I've tried only sounded good when cranked up pretty high, this one was effective over a wider tuning range. The drum lists for \$420.

The 4x14 snare also had eight lugs and the same strainer as the 3x13. This one had die-cast hoops and was fitted with an Evans *Genera Dry* batter and *Genera 200* snare head. It was finished in a beautiful, classic white marine pearl. In terms of sound, the drum fit neatly in between the 3x13 and the 5x14 reviewed above. It definitely had a more mainstream, versatile sound than the piccolo drum—but not quite the depth and projection of the 5x14. It would be excellent for acoustic jazz or for moderate-volume rock situations in which a slightly higher pitch is desired. It would also work well in the studio or on live gigs in which the drums were miked. List price of a 4x14 with white pearl finish is \$430.

We received a 5 1/2x14 brass-shell snare for review that was fitted with an Evans *Genera Dry* batter head and a Remo *Ambassador* snare head. It had ten turret-style lugs (like the ones on the kit) and the same strainer as the one discussed above. The drum was predictably bright, but it sounded full as well. Even with the *Dry* batter head it produced a healthy amount of ring and plenty of cutting and carrying power. I wouldn't use this drum for acoustic jazz, but it would sound great in a rock band. The 5 1/2x14 brass snare drum lists for \$500 with standard lugs, \$599 with turret lugs (as on our test drum), and \$700 with tube lugs.

Conclusions

With as many small, high-quality drum companies as there are today, it's hard to predict which ones will succeed and which will be squeezed out of an already crowded market. But in the meantime, quality and virtually personalized drumkit construction make companies like Palmetto very appealing options for today's drummer. For further information, contact Palmetto Drum Co., 3 Wade Hampton Blvd., Greenville, SC 29609, (864) 232-1726.

New Zildjian Cymbals

by Adam Budofsky



EDGE SERIES

If you think that loud is good and expensive is bad, Zildjian has a new cymbal range aimed right at you.

Observing that a major trend among today's young musicians is heavy, loud, and nasty alternative or neo-metal rock, Zildjian has introduced the Edge line of sheet-bronze cymbals with an ear to volume and attack. Wisely, Zildjian is also trying to accommodate the financial requirements of this new crop of drummers, so the new line is priced significantly below their more professional A, K, and Z lines, but above their entry-level Scimitar lines.

In general, the Edge line (which is available only in a *Brilliant* finish) provides plenty of the power loud rock requires. Of course, a low price ticket always has a string attached, and the trade-off here is a general lack of sonic character. This might not be much of a problem, however, since the louder the music, the less of an issue timbral subtlety becomes. Within the roar of a couple of Marshall stacks, the volume and explosiveness the Edge cymbals provide could very well be their most important aspects by far. Let's look a little closer at each model.

Max Hats

Papa Jo Jones probably would have hated the *Max Hats*, but then again, our beloved jazz guru probably wouldn't have gotten the gig with Ministry, either. Heavy, thick, brash, mid-pitched, with a loud, barky "chick" sound (and only available in 14"), the *Max Hats* are designed for cut, and they'd certainly take sustained

sloshy beatings longer than your average hats. Price: \$218 a pair.

Fast Splash

The 10" *Fast Splash* can provide high-pitched punctuation in loud situations without the fear of cracking or warping after the first date. I wouldn't say it's *extremely* warm or musical; it does offer a "bright, piercing tone," though, like the brochure says. It's little; it's tough—and if you put up one more cymbal stand, it might offer enough sound options to get you through "Smells Like Teen Spirit" a few more times. Price: \$89.

Solid Ride

If you need to rely on a bright, consistent, "pingy" ride sound with loud, piercing bell accents, then you're in the right seat, buddy. It's not quite "the perfect all-around ride cymbal" Zildjian claims—I can't see forcing this into a jazz situation, for instance—but as for the "bright, solid stick sound; brilliant pure overtones; awesome, punchy bell tone"...now you're talking! Price: \$201.

Total Chinas

"Explosive, trashy, penetrating, aggressive China sound that's bright and musical." Well, I might subtract "musical" from that sentence, and then add "quick attack, fast decay, and a five-year guarantee to piss off any twelve-string Rickenbacker guitarist." Plenty of white noise here, verging on trash-can-lid territory, especially on the 18". If you're out to keep the moshers from getting too close to your kit, put a couple of these babies up by your 55-gallon oil drum, and that should do the trick. Prices: 16" —\$148; 18" —\$168.

Razor And Razor Thin Crashes

Razors come in 16" and 18" models; *Razor Thins* come in 14", 16", and 18". A funny thing must have happened on the way out of the Zildjian factory: The 18" *Razor Crash* actually ended up with a higher pitch than the 16". Granted, when you're listening to a cymbal, you're not just getting one pure pitch; there's usually all sorts of wacky overtone stuff happening, and your ear can focus on the "wrong" tones. Some rooms accentuate certain tones, some bring out others. But alas, in our test room (and even from outside its closed door) a couple of different pairs of ears noticed the miss-matched pitches. Stranger still is that Edge cymbals are sheet-cut, rather than cast, supposedly guaranteeing "total consistency."

WHAT'S HOT:

- loud, cutting tones
- reasonable prices

WHAT'S NOT.

- often one-dimensional character

Oh well, whatever, nevermind. Both of these sub-lines fit in with the Edge idea: loud, with fast decay and attack. The *Razor Thins* are a little faster and more pleasing at lower dynamics; the trade-off is that they wilt a bit when really wailed on. Stick to the *Razors*

when it's 2B time. Yet again, not tons of depth here, but, like the rest of the Edge line, they should get the job done just the same. Prices: 14" *Razor Thin Crash*—\$109; 16" *Razor* and *Razor Thin Crashes* — \$148; 18" *Razor* and *Razor Thin Crashes* — \$168.

A Custom Projection Crash

Several leaps above the Edges on the Zildjian ladder is the A Custom line, a "contemporary-feeling" cousin to the very popular A Zildjian series. These new 16", 17", and 18" *Projection* models were designed to offer—guess what!—more projection than the standard A Custom crashes, and they certainly seem to do their intended job. The professional, versatile, cast-bronze A Customs have a lot of personality, and these new models do cut rather nice-



ly through the din without losing any of that Custom character so many drummers have been digging lately. The 17" was especially sweet, with just the right amount of attack and decay. All A Custom cymbals come in a *Brilliant* finish. Prices: 16" - \$220; 17" - \$241; 18" - \$259.

Swish Knocker

Never mind actually playing this baby; just having it up on your kit is making a statement. A large (22"), heavy, China-ish cymbal featuring twenty rivets, the *Swish Knocker* is a somewhat famous, if just plain *strange* cymbal that was made popular by Mel Lewis, Louie Bellson, Buddy Rich, and other big band drummers decades back. Zildjian is now re-releasing the model, which has been adopted by modern drummers like John Robinson and Simon Phillips.

You'd think all those damn rivets would make this cymbal impossible to control, but because of its heavy weight, the *Swish Knocker* has a relatively short decay, keeping the rivets from dancing all over the rest of the band's sustained notes. Riding is a very realistic and enjoyable tactic with this cymbal, with the result being a dark, slightly trashy—though controlled—wave of sound. Crashing is also quite fun, though it takes a wallop to get all that metal to move some air. The result is quite worth it, though; no other cymbal you own is likely to provide a holy racket and punctuate choruses like this slab of bronze does. The *Swish Knocker* can be found among the A Zildjian line, and it retails at \$342.



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(Assistant V.P.,
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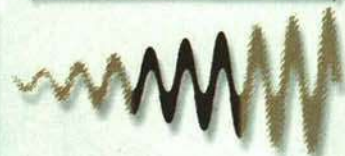
AAX Chinese
Heavily hammered for bright, brash attack.

AAX Stage Ride
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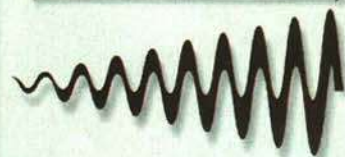


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SOFT HARD



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Russ McKinnon
(Tower of Power, LA Studios)

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AAX Mini Chinese
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AAX Stage Crash
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AAX Fusion Hats
"Incredibly comfortable to play, the volume attainable was monstrous... a truly desirable pair of clean, tight sounding hats." (Rhythm)

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(Dream Theater)



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David Abbruzzese (Green Romance Orchestra)

Phil Rudd of AC/DC

Each snare stroke exploded like a gunshot, each kick boomed like a cannon, and the alternating arsenal seemed relentless: one, two, three, *four—kick, snare, kick, snare*—the firepower threatened to shoot out my eardrums and those of everyone else in the zip code of the Oakland Auditorium.

It was 1980, my first AC/DC concert, the opening verse of "Hell's Bells." The man pumping the trigger, drummer Phil Rudd, played steadily, ceaselessly, and—sheer volume aside—with simple, exhilarating power.

While guitarist Angus Young spent the night stomping, rolling, and duck-walking his way across the stage, Rudd's head remained lowered in a rocker's nod, moving like clockwork to the kick-and-snare exchange. And on it went, just like that, for nearly two hours. I left the hall with my ears screaming their own version of hell's bells and listening to nothing but AC/DC for the rest of my senior year.

By then, Rudd had already earned a reputation as rock's quintessential two-and-four drummer. Nobody played it more genuinely. And many feel that nobody, before or since, has played it better. So when Rudd left AC/DC in 1984—after ten years and eight records—musicians predicted what eluded most fans: The band wouldn't be the same without him.

Sure enough, it wasn't. AC/DC rode peaks and valleys over the next decade, releasing a flat record (*Fly On The Wall*) for every one that showed heart (*The Razor's Edge*). And during that time, Rudd had virtually no contact with his former bandmates. He'd moved from his native Australia to New Zealand, started a family, tended to his orchards, and, among other new interests, raised deer and Angora goats.

When he felt it was time to get back into music, Rudd jammed with friends and used some of his AC/DC earnings to build a recording studio on his ten-acre ranch. The last thing he expected, after a dozen years away from AC/DC, was a call from guitarist and co-founder Malcolm Young.

by Matt Peiken
photos by Gene Ambo

coming Back Big





"I was surprised," Rudd says, "but not because I thought they wouldn't ever want me back. It's just that a lot of time had gone by, and things had changed—for them *and* for me. Yet, apart from time spent with my family, there probably isn't another time I remember more vividly. I just had this huge rush on, trying to find a pen to write Malcolm's number down. I was just really buzzing."

Now forty-one, Rudd is much the same drummer he was when he left AC/DC—you *feel* him more than you

hear him—and *Ballbreaker*, his personal comeback, is a rhythmic throwback to the band's foundation. And while Rudd's musical tastes haven't changed (he still listens mainly to Free and Mountain), his enthusiasm for the road certainly has: In short, he's having the time of his life.

In some ways, he says, it's as if he never left the band. Phil's still pumping out the two-and-four, still rocking his head in time, and, on the really good nights, still sending people home with headaches.



MP: After being away from the grind for twelve years, it must have been hard for you to get your road legs back.

PR: I had to give that some serious thought, because we're playing for two hours and fifteen minutes every night. We're trying to play all the favorites, but still cover as wide a cross section as we can of the older material. We could probably play four hours and not get through half the songs. But we're still up there a long time, especially considering we were only playing for an hour when I was twenty-one years old and in better shape.

But it's turning out okay because we sort of worked our way back into it slowly. We were recording last year, and then we started some serious rehearsals in England for the tour. We'd do a few weeks out at a time, to sort of warm up to it. We went to Tampa for production rehearsals in the Thunderdome. I had some sore tendons there for a while, but things have come back and we're well in shape now.

MP: When did you first think about re-joining the band?

PR: Well, that's something I thought a lot about over the years. This band was such a big part of my life for a long time, which is why I left in the first place—but it's also why I was happy to come back in. I never got tired of playing with these guys, but I was getting a bit burned out, to be honest. That's why I needed a break.

We're a band that has a lot of time off now compared to what we used to have, but it was such a long haul for a while there. After a while, you sort of develop tunnel vision, so that all you can see is the next gig in front of you. I'm a bit of a farm boy, the sort of person who likes to find the same things in the same places two or three times in a row every now and then, and the constant

traveling started to wear on me.

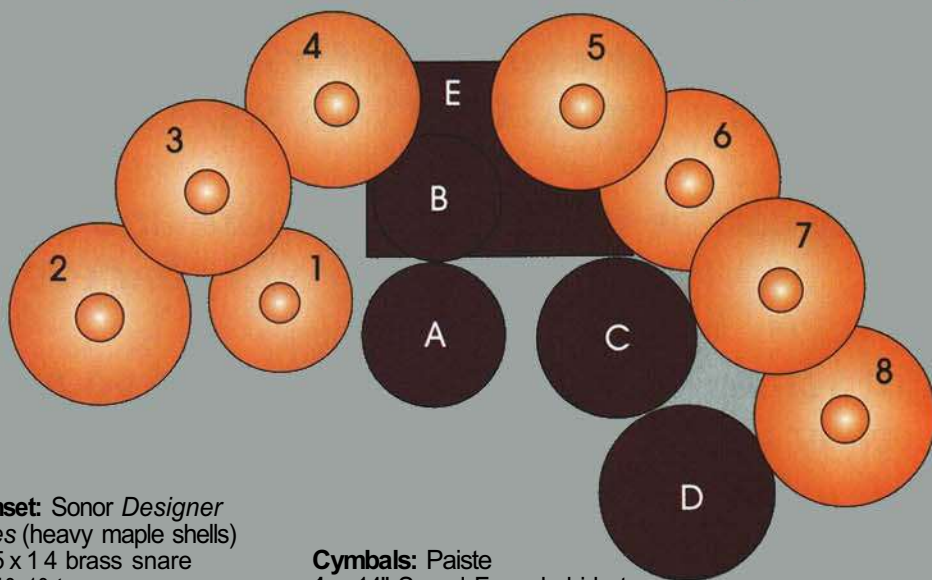
But, you know, most guys at one time or another have thoughts about doing something else if they've done the same thing for years and years. Even in the most suc-

cessful bands, you have people who think about moving on.

MP: Yes, but it's one thing to think about that and another thing to act on those thoughts. So when you acted, was it a



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relief, in a sense, to have your life back?

PR: Yeah, to have some time to myself was absolutely a relief. I had things in the back of my mind that I wanted to have a go at, but never had the time for. I got my turbine rating and got involved with flying helicopters. I did three or four years of car racing, which is another big love of mine. I got involved with handgun shooting and I did well at competitions. I had farms and orchards.

I've lived in New Zealand ever since I left the band, and that was a nice change for me because it was very quiet, sort of away from the clamor of Melbourne. When you're in a band that's so well-known, it can be easy to sort of end up on a busman's holiday. Nobody really knew me in New Zealand, so it was a bit of a fresh start.

MP: So you just completely divorced yourself from music?

PR: Not completely. I built my own twenty-four-track recording studio from the ground up and I worked with quite a few bands, engineering their recordings. But I didn't play drums at all for about six years after that. I've always played drums



Phil Rudd, AC/DC

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Phil Rudd



because I like it, and it wasn't something I was going to do just because I felt I had to. So it wasn't much of a problem with me being out of it for too long.

I finally ended up coming across a couple of guys in New Zealand, a couple of good mates of mine. They're players and we got a project going. It was just a straightforward, Saturday night sort of thing, and we wrote enough tunes to put an album together. We recorded the songs in my studio and we had a few people listen to them. They were impressed with the whole thing, but the big problem—at least for me, anyway—was to take that and start touring and get back into the world again, which I wasn't quite prepared to do at that point.

MP: In all the time you were away from AC/DC, were you thinking a lot about the band? Was it odd seeing and hearing AC/DC albums that you weren't part of?

PR: I guess so. I never really let it bother me that much because I was happy doing what I was doing. I started a nice family, which is something that probably wouldn't have happened if I hadn't gotten off the

road. And I was having quite a fine life without putting myself back into the circus, if you know what I mean.

I'd gone and seen the band when they were touring in New Zealand a few years

back and we had a great ol' time, kept the dressing room people there until about three in the morning. It was the first time I'd seen the guys since I'd left, and it was a real good reunion, just great catching up



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*"I missed the X-factor—
you know, when it fires up.
This band has always been
good about firing it up,
and I still get off on it."*

with how each other was doing. But it was a different thing, standing out front and watching the band. The only other time I'd done that was when I broke my hand back in '75.

So, you know, I was sort of curious what it would be like to play with them again. But I didn't give it a whole lot of thought, really. Chris Slade [AC/DC's drummer at that time] is a fine drummer and everything seemed to be a happy camp. But Malcolm [Young] called me up one day and just asked if I wanted to come have a bash.

MP: But you had a family to think about and you'd established an entirely different lifestyle. The prospect of re-joining AC/DC after all that time must have been just as daunting as your original decision to leave.

PR: Yeah, my wife and I had lots of talk over the whole thing. But I'm a drummer, you know. That's never left me. And I always fired up best when I was playing with these guys, so I really couldn't see how I *wasn't* going to do it. Another thing was that I didn't want my children growing up hearing about what I *used* to be. I thought it would be good for them to see it—and for me to do it—while I was still young enough and had the energy for it.

MP: Did you miss the old AC/DC music at all or did you more miss the energy that simply came from playing with these guys?

PR: There are songs that I missed, and a couple I didn't. I really like the *Powerage* record. And when we were back rehearsing in England, we fired up "Gone Shootin'" and "What's Next To The Moon" and songs like that, and it was a lot of fun. We're playing some of those old songs on the tour, like "Down Payment Blues" and "Dog Eat Dog."

But it wasn't so much the old music, really, that I missed; it was just playing

with these guys. I sort of missed the X-factor—you know, when it fires up. This band has always been good about firing it up, and I still get off on it. And the things I loved about playing drums twenty years ago are the same things I love about playing now.

When we first started up again, we played some new ideas right away and it was instantly fantastic. Within five seconds—and that's about how long it took—we were rockin'. We fell right into the groove again and it was remarkable. In that way, it was like I'd never left the band.

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MP: Basic as the music is, it's still surprising that you could step back in so seamlessly. Do you think the chemistry you five have together has something to do with that?

PR: I really believe that's true. When we get locked in, there's no greater feeling. There's a unique sound and energy going on. But as rewarding as it was to find that again, it didn't really surprise me because the music hasn't changed all that much. And nothing surprises me about Malcolm and Angus. They still carry on like they did when I first met them.

The guys had been working on the new songs for a while, so I spent about six weeks jamming with them in England. It was real easy. But the World Cup was on,

so we'd go in for a blast here and there. We were all really diggin' the music because we could get it going whenever we felt like it.

MP: When you were making *Ballbreaker*, did the band talk a lot about trying to reconnect with the energy and feeling of the older days?

PR: That's one of the reasons we brought Rick Rubin in to produce. We wanted to get back to the classic AC/DC sound, where we felt we like it best. We're very happy with how it came out, and I'm personally extremely happy with it.

But the band doesn't really spend a lot of time talking about those things. The underlying, unspoken requirement of anything we play is that we don't think about it. The only times we ever talk about the songs are if someone can't remember a bit. We all know what the nitty-gritty of the whole thing is and what it's supposed to sound like. We just try to be tough and make it swing. But I will say, at least from my perspective, that making this record was just about the most fun we've ever had in the studio.

MP: Has your approach to drumming changed over the years, or at least in the time since you left and re-joined the band?

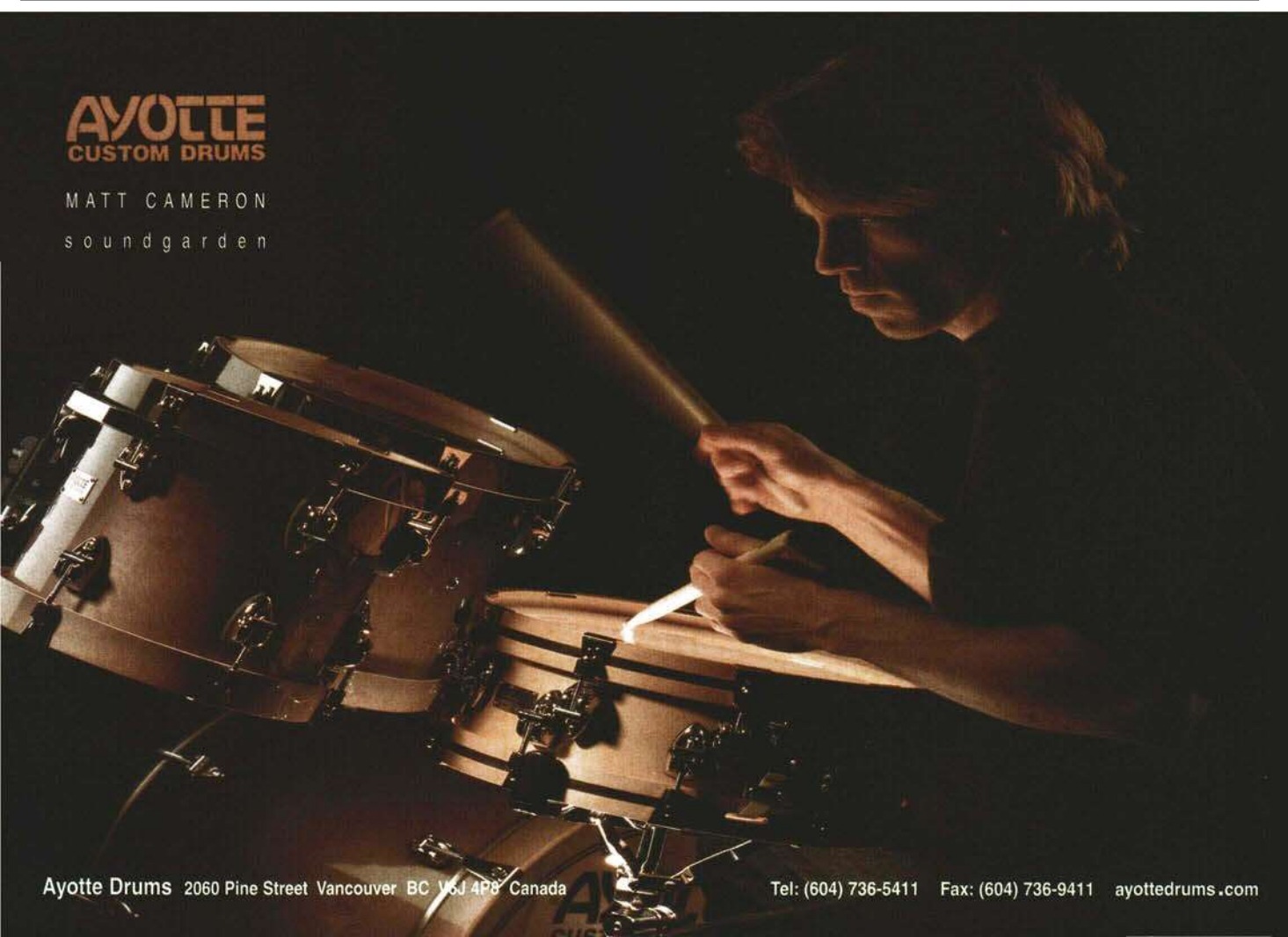
PR: No, not really. It's so straightforward that it's hard for it to change. For me, drumming has always come down to push, shove, and attitude. That's probably why I had no problem at all getting back into the swing of playing. I'm a self-taught player and I just play what I feel like playing. But there's always a time in every musician's life where you graduate from beginner to someone more confident and controlled.

Story has it that I used to be a bit of a speed freak. I used to play everything a thousand miles an hour—it was all mayhem and madness—and that was pretty good fun, as well. But I've never really had any problems jumping the gun with AC/DC. I don't use a click track—never needed to, really.

My technique hasn't really changed, either. I sort of play more with my shoulders than anything else. It's just a pocket thing, and when I hit the snare drum I want something to happen. All my energy goes into that. Even though I'm playing a simple

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thing that probably anyone can play, it's not *what* I play but *how* I play it.

MP: When you started playing as a kid, how did you teach yourself?

PR: I used to play along to some of the Beatles records—I've always been a big Ringo fan. I'd bash along to an old record player I'd stick up by my ear. My parents put up with it, and that helped. I'd have a couple friends of mine who played guitar come on over when my parents were away for the weekend.

But when I was listening to music as a youngster, the first thing that hit me was a song called "Tin Soldier" by the Small Faces. There's a break in it and then the band comes back in, and it's just awesome. That's what I always wanted. I didn't want to just come back in; I wanted to come back in *big*. I'm still trying to do that.

MP: How did you first come into AC/DC?

PR: Before this band, I was in a band called Buster Brown. We did an album, but that was a long time ago. Anyway, at that time, I had sort of an altercation with a promoter in South Australia and our management decided that nobody would hire the

band as long as I was the drummer.

So this mate of mine took over the job as drummer, and I was washing cars for a living when he stopped by one day to say hello. He asked me if I'd taken the gig with AC/DC, but I didn't know anything about it. He said they were staying just up around the road and I should go over there and see what was happening. So I did. And an hour later, I was employed.

AC/DC already had an album recorded, and they were stomping and harassing the neighborhood in general and becoming well-known fairly quickly. They had the single "Can I Sit Next To You," but I'd never really heard them before. But it didn't take me long to figure out what these guys were about. I mean, you don't come across guys like Malcolm and Angus very often. Bon [Scott, AC/DC's original singer] wanted to be the drummer, but he was too good a singer. I was just about twenty and it was exactly what I wanted to do.

MP: Speaking of Bon, what were you thinking, personally, when he died? Did you think AC/DC would continue?

PR: Well, I didn't really give the band that much thought at the time. But it didn't take too long, maybe a couple weeks, and we all decided Bon wouldn't want the whole thing to fold up. So we started auditioning every singer in the Western world, and we came up with Brian.

MP: And that next album, *Back In Black*, really marked a change for the band's style to some degree. Your drumming, or at least your sound, became a little heavier, a little more open.

PR: Working with Mutt Lange was a little different than the recordings we did with George [Young], but we weren't really out to become a different band. We still wanted to do the same things we always did. Of course, Mutt wanted the thing to be as big as it could get. So somewhere between what he was seeing and what we wanted, we came up with *Back In Black*.

MP: You mentioned you used to be a speed freak, but I think one of the qualities you've always brought to AC/DC is a sense of control, no matter how raucous the song. Without a click, how do you keep songs like "Riff Raff" and "Kicked In The



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Teeth" from going through the roof?

PR: It isn't a matter of constraint. It might seem like that to a lot of people, but it takes more energy to keep a feel going, make it strong, and then have another half-step to go to. For me, it isn't so much making it faster as it is making it *bigger*. Instead of speeding up for effect, you whomp it up for effect. You make one big crash in the right place and it brings the song out, rather than bringing the drums out.

It sounds very simple, but there's a lot happening within it—and there's a trick to doing it, you know. It's like the old blues guys, who could play three notes and just rip your heart out, whereas some guys play fifty million notes that amount to drivel. So I bring that back to my style. I don't do much, but I try to make it big. I'm always trying to make it rock. I don't want it to get loose or ragged. And if it's rockin', I'm happy. It's a self-fueling thing.

MP: Is that driven by you or by everyone in the band collectively?

PR: It's really driven by the whole band, and I just try to hold up my end of the deal. We've always played as a band in the stu-

dio, with Malcolm and Angus both playing rhythm, and we just go for it. We're always looking for the one take that has the most fire in it.

And we usually fire up pretty well fresh. We might have a couple whacks at something and then move on to something else. But you can really tell the difference between the first and third takes. And you should if you really mean it. That first take you might have sort of a laugh if you saw us in the studio. We walk around a bit, have a couple cups of tea, take care of this and that, and all just sort of hover around our instruments and slowly approach our gear. But once we decide to have at it, we whomp into it.

For the live shows, I mainly listen to Malcolm when we're playing. That's who I hook up with on stage. I've got a stereo rig with guitar on both sides, plenty of drums, some vocals, and a little bass if I can get away with it.

MP: It must be hard to build the energy in a song when you're playing arenas and stadiums. I mean, you already have to start at a certain level, so don't all the nuances and

dynamics get lost in places that large?

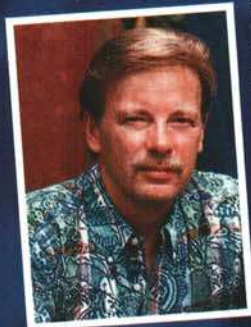
PR: Yeah, there is that certain level where you're not going to be effective with that sort of thing. But little things, like letting the hi-hat breathe a bit more, can make a difference even in the larger halls. Every gig has a starting point, and maybe that builds from song to song more than within one song. We might start out with "Back In Black" and sort of feel things out before we get into something faster or bigger.

MP: Has your drum *sound* changed much over the years?

PR: No, I still want to hear the same things. When I tune the snare, when I whomp it, I want it to talk to me. I've always played a 5" snare, primarily metal. In the studio, I tune very loosely and I only make one pass on a head before changing it. One take—that's it and I'll change it. Even after just three or five minutes, I feel you lose the true resonance of the head. It's like brand new guitar strings. They lose their in-your-face, crisp sound very quickly. The sound of the snare drum is hugely important to me, and that's why I've always tuned my own drums, particularly

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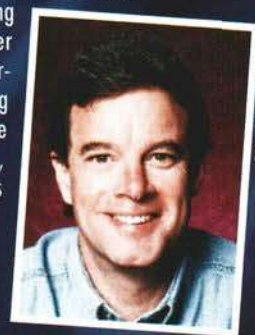
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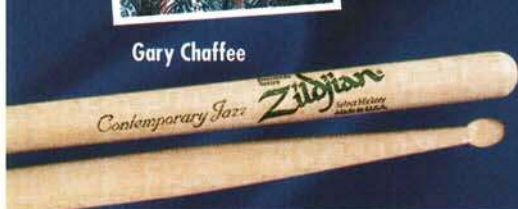
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of different ways to get a sound and a lot of little things that will make a difference. It all adds up to this dangerous sound. And if you think you're sounding dangerous, then you can *get* dangerous.

MP: How has fan reaction been for you personally? Are there a lot of old AC/DC

fans at the shows who remember you from the old days?

PR: Absolutely, yeah, and it's been great. There isn't a day that goes by when one of the old fans doesn't come up and say it sounds just like he remembers it—only maybe it's a bit louder. But I don't know if that has anything really to do with me. What's really special about the whole thing, even after all this time, is we've never really lost the plot, you know. We're still trying to blow everyone off the stage.

Malcolm and Angus have done a great job of keeping AC/DC exactly what they've wanted it to be. I just hope the guys are enjoying it as much as I am. Just the other night, I'd say it was the best fun I've had on the tour so far. We got about three songs in and I was having such a good time, I couldn't hold myself back, and I wondered if I was going to be able to get to the end. Maybe that's just twelve years of pent-up energy boiling to the surface. I can't tell for sure. But coming back to it after such a long time away, I'm a happy happy.



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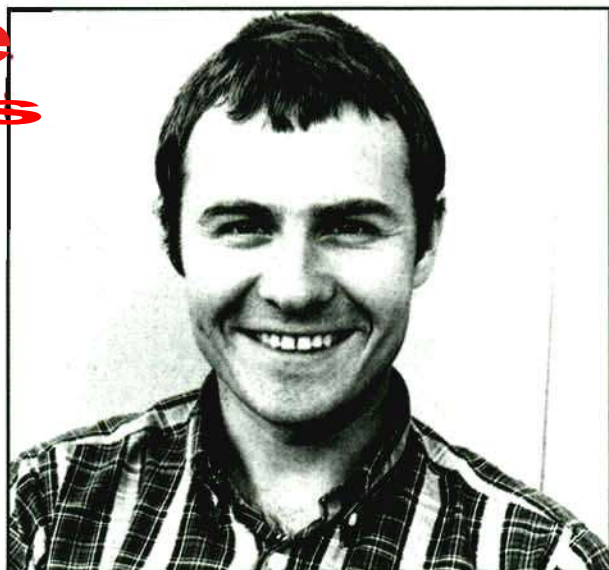
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The Drummers Of The New British Invasion

By T. Bruce Wittet

**Alan White
of Oasis**



**Blur's
Dave Rowntree**



**Phil Selway
of Radiohead**



Alan White

Oasis is all over the place—just the sort of play on words the band has come to enjoy. You turn on the television, and it's this voice—"you're my wonderwall"—on MTV. At the other end of the dial, it's the Brit Awards, and Oasis is cleaning up. Switch on the car radio—AM or FM—and it's the same wailing north-country voice: "Champagne super nova in the sky." There's no, er... refuge from them.

The band has not gone unnoticed by its progenitors. In fact, both George Harrison and Paul McCartney, real Beatles who ought to know, have acknowledged the band's worth. Oasis is a fine pop group. Their dreamy, psychedelic musings are remi-

power-stroke. It's basically getting two hits on the drum from one movement. I think Vinnie Colaiuta and guys like that have a similar style."

Drums had long resounded in the neighborhood. Ginger Baker attended school right around the corner from the White household: "He's a London boy. Fantastic. He did a drum clinic last year, and me and Steve went down. Chad Smith from the Peppers was there as well. Ginger had the old kit he's been using for years—it's all out of tune—and he got up and played and it was brilliant: It's just the way he is."

Alan's early influences were American. "The first stuff I was

really into was soul. I used to listen to James Brown every day because I thought he was the greatest bloke on earth. I loved the grooves and the fills—Clyde Stubblefield and all those guys—I was well into those. As I got older I was into the Beatles, Kinks, and Small Faces." Ringo Starr's finesse wasn't wasted on Alan: "A lot of people slag him off. It couldn't have been another drummer in the Beatles. It had to be Ringo."

Barely four years ago, Alan was working at a prominent London drum shop, Footes, imagining a future trudging down the little hall to the back. "I was getting fed up," Alan admits, "thinking, 'If I don't make the break I'll just be working in the shop all the time.' I hooked up with these guys who needed a drummer, Star Club. I auditioned and got that job. We toured around America for a bit. We came back but just didn't do anything at all in England. And then there were problems with the record company

continued on page 69



niscant of the Fab Four—and, of course, there's the hair they share. In a recent *Billboard*, Harrison singled out one member: "I think the drummer is pretty good; he's the one who stands out to me as being pretty cool." I asked drummer Alan White if he was aware of the compliment: "I'm going to get that framed in my house, actually; it's something to be proud of. Anything said by a Beatle is pretty impressive."

Alan was born in London in 1972. His brother, Steve, currently backs Paul Weller and was profiled by *MD* when he was with Weller's Style Council. When Steve left the family home, Alan inherited the drum loft his father had built for the older sibling. Up there he'd work through the lessons assigned by veteran tutor Bob Armstrong, who employed the Moeller system: "It's a graceful type thing," White says. "You move your arm up and drop the stick for a bounce and come down for a

"I play what I like to play. If I can get away with doing it, I'll do it. That's how I've always played."

Dave Rowntree

The United Kingdom. Class, routine, drudgery, and decadence run deep. In a country where minerals are dangerously depleted, Britain's musical lode is rich. For the generations of songwriters who have mined it, it remains the country's greatest natural resource.

Damon Albarn, who writes the songs for Blur, the million-selling pop group, has no less an astute social conscience than his predecessors. Some would say that his tunes are nothing but the pot calling the kettle black—young, middle class boys ridiculing same. But it is precisely this forthright vantage point that leads Blur to such incisive songs. The true test of their credibility is that after a spin of, say, "Country House"—a trio of vignettes spelling the lifespan of a city dweller gone successful, or "Yuko & Hiro," a compassionate glimpse at dashed promises, one feels unsettled, as if having peeked through a neighbor's curtains at some private moment.

Blur's drummer, Dave Rowntree, contributes in no small way to the point of these songs. His sound is bright and open, his feel is right up there with the lyrics, and his time is solid.

Rowntree was born in Colchester, Essex, right about the time the Kinks were recording their first hits. Both parents were musicians and sat him down at the piano early on. Since Colchester is a military town, youngsters would line the streets as the marching bands approached. "I absolutely fell in love with the bagpipes," Dave says. "I suppose I just didn't have the butch kind of warrior's lungs you need to do it. The next most obvious thing was the drums. I trod the very conventional route: I learned through reading music and the traditional exercises that they teach. It really did click with me straight away that I'd found something that I was hard-wired to do."

One would think that the elements were so combined—gifted child, musical family—as to catapult Dave Rowntree into a musical career. But his parents had second thoughts. "My mom had breezed through the Royal School of Music," he says, "and great things were expected of her. She started playing with an orchestra and within two months she put the viola down and never played it again. She compared playing in an orchestra with being a copy typist. No room for creativity, no room for virtuosity, no room for anything. And my dad had not sung for a living for much the same reasons. So while I was expected to do something in music, they were constantly telling me, 'Whatever you do, just don't do it for a living because it'll kill off any

interest you have in it.' So I never really played music with a view of being successful."

In his teens Dave got to witness BBC recording dates,

accompanying his dad, who was an engineer and studio manager: "He knew all the top jazz session musicians at the time—the late '60s and the '70s. Kenny Clare was a fantastic drummer. Buddy Rich was an enormous god to me. I was absolutely in awe of everything about jazz drummers—the technique, the speed, the sound."

Dave began to take the drumset seriously in the late '70s punk era. "Musicianship was deeply unfashionable back then," he urges, "and so any drummers who were any good seemed to be trying to disguise it in some way or other, playing the most mundane things: 'Don't look at me, I can't play.'"

The jazz ethic stuck with him, right through garage bands: "I never found a way of re-creating that sound—the kind of open, unaffected but still kind of punchy and deep drum sound. With a modern drum, you tune it up quite high and everything goes! I think snare drums are the exception, definitely. I started collecting old snare drums for a while until I realized that they just weren't as good as new snare drums."

His love for cymbals, similarly born of jazz affinity, is constantly under siege: "You have to threaten engineers to turn the ride cymbal up! I think engineers, when they get to engineer school, get electric shock aversion therapy to ride cymbals." (Speaking of equipment, Dave uses A Zildjian cymbals, a Pearl jazz kit in a liquid amber finish, and Pro-Mark 7A sticks.)

Blur is Dave Rowntree's first major band, and the only one he hooked up with that ever had a snowball's chance. The drum parts for Blur tend to flow naturally out of his unaffected reac-



"I think engineers, when they get to engineer school, get electric shock aversion therapy to ride cymbals. You have to threaten engineers to turn the ride cymbal up!"

continued on page 71

Phil Selway



Jay Blakesberg

It would be great to have stayed up and caught Radiohead on the *Tonight Show*. They were all smiles while having a word or two with Mr. Leno—both parties riding high on their respective charts. This is a band that grinds out some of the saddest, loneliest, make-your-dog-weep songs since Randy Newman's "I Just Want You To Hurt Like I Do" or Richard Thompson's "Man In Need."

Radiohead's latest album, *The Bends*, starts gloomily and goes straight downhill, true to form with their last outing, which shook Britain with a song called "Creep." Ironical, isn't it, the catharsis obtained from plumbing the depths? Of course, it's much more than that. This band—Thom Yorke, Jon and Colin Greenwood, Ed O'Brien, and drummer Phil Selway—produce extremely well-crafted songs depicting modern anxiety and disaffection.

This is Phil Selway's first professional band. Born in Oxford, England just shy of thirty years ago, he has known his bandmates since high school, where he was their senior. He had already graduated when the rest of the band formed. They had been playing to a drum machine. "It was one of those *Dr. Rhythm* things," Phil says, "which always stalls after around ten bars. Of course, you get a drummer and he stalls after eleven bars." Selway approached the others with a more substantial guarantee. Bang! A decade later, there's a Phil Selway Fan Club in Osaka! Okay, so it's got only fifteen card-carrying members—thing is, he and his band are doing well.

It's all too much for a soft-spoken man who gets little press. "I think it would be a bit worrying if I did; it would mean that the focus of the band had shifted too much. My approach is to try to do what's right for the song musically rather than just

stamp my ego all over it." What Phil brought to Radiohead was a reverence for Stewart Copeland's imagination and taste, combined with the flare of British New Wave drummers of the late '70s. He had some formal training in drums but was never religious in a practice regimen. "For some people it's like a sport," Phil says. "I try to work on technique in order to open up my powers of expression." All fair and good, but Phil's relaxed, conservative movements tell the tale of a good deal of woodshedding: "It's just being scared of making mistakes; it's concentrating!"

Phil's convictions are fostered by a stable environment. "We've been very tolerant in recognizing good ideas in each other," Phil says of his bandmates. "The whole leap in terms of conception to actually performing makes it slightly laborious; we've cut each other lots of slack that way. The intuitive side

has benefited very much from ten years of playing together." This sort of latitude enables parts to flow naturally—like the Latin-ish brushes on "Bullet Proof." "The song had a texture to it with Thom sitting down to play acoustic," Phil says. "Naturally you don't want to blare away with four-on-the-floor, with big tree trunks of sticks. I suppose I draw my drum parts mainly from Thom; he's got a very good sense of rhythm."

On the dreamy "High And Dry," the sound of the bass drum is integral. Phil was asked to remove all muffling from a one-headed bass drum. He found the feel of the head took some getting used to, but went along with the effect of the song. Once the room mic's were added the result was very Bonham-ish—and musically appropriate. (As for equipment, Phil uses Premier *Signia* drums and Zildjian cymbals.)

Most Radiohead songs are performed more or less live in the

continued on page 73



Jay Blakesberg

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and the band got dropped. I left them and just started doing my own thing."

The whole experience lasted about three years. By that time, a defiant young band called Oasis had rocketed out of Manchester. Their first album revisited themes touched upon by David Bowie in *Ziggy Stardust*. Alan was aware of Oasis, but never for a moment expected the next step—a phone call from Noel Gallagher, Oasis songwriter and guitarist, who had heard Alan through an open studio door drumming on a track. There was no audition.

From the moment Alan White joined up, on the eve of a *Top Of The Pops* appearance, things accelerated for Oasis. Replacing Tony McCarroll (who, if a true thread prevails, ought to console with Pete Best), Alan recorded the current hit album, (*What's The Story*) *Morning Glory?* The lead tune from the record, "Hello," features ruffs, busy triplet fills, and just the right cacophony: "It's one of those pushy sort of songs. I'd rather it be a bit busier and then, if need be, I could sort of chill it out. But Noel was really happy with it. The previous drummer was

very, very straight. I can be straight, like on 'Don't Look Back In Anger,' because that's what's needed—a 'Cross The Universe' type thing by the Beatles. Just dig in and let the guitars do the work."

A casual listen confirms one thing—the man's got nerve: "I play what I like to play. If I can get away with doing it, I'll do it. That's how I've always played. I'd go in and Noel would play the song on an acoustic guitar. He'd say to me, 'Just play as you play.' He never dictated what to play, which is what's great with Noel. He says, 'You're the drummer. You do what *you* think is right.' He might ask me to try something, but really I just go in and do whatever I feel. I think the reason there are so many grace notes and bits and bobs in my drumming is that the way I play was the way I was taught by Bob Armstrong. I just think it makes it dance along a bit more!"

Indeed. Check the loping groove on the hit "Champagne Supernova": "I wish I had spent a bit more time on the drums," Alan says. "I mean, it's a great sound, but I wish I had been a little heavier. You're in there and you do it, and if they're happy with it...it must sound good. People are buying it!

[laughs] It is a nice sound with the snare popping like Mitch Mitchell's on '1983.'"

Alan attributes some of the sound to an affection for vintage drums: "I bought my Rogers kit off a bloke who came into the drum shop where I was working. All the other drummers in there were just into new stuff. It was an old 1965 Rogers *Holiday* kit, absolutely in mint condition, with the original heads on it. I gave him 250 pounds. I still use those drums, and I've just acquired a (vintage) 12" tom for it in the States."

The snare sound can be attributed, at least in a small way, to Alan's brother. "Steve's got a load of old drums, old *Radio Kings*. On 'Champagne Supernova' I used an old *Radio King*; I think it was about a 6". We had a good time getting sounds, and once we got them up we just went for it, which is what it's all about, really. If you spend too long on it, you start to get a little too anal."

Not a chance! Check "Wonderwall." The drums are tacet off the top. Any other drummer would have entered on the "one" of the phrase, but Alan tumbles in on bar two: "I actually come in when Noel says, 'Backbeat.' I asked him what the lyrics were and he said, 'Backbeat the word is on the

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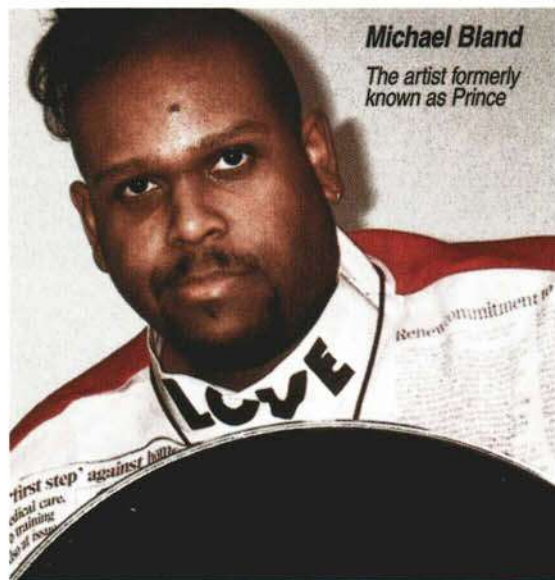


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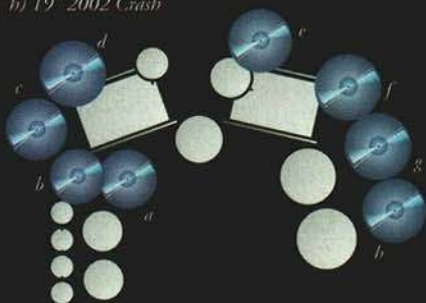
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street.' So I thought, 'I'll come in there.' It's a bit of a weird one, but it worked!"

Alan takes his drums and cymbals seriously. Pearl, for example: "They were good to me when I didn't have this sort of success. They're good all around the world—same with Sabian." Like his brother Steve, Alan favors larger cymbals: "I think you need it, otherwise it just doesn't cut through. I think it looks better, as well. Gets back to the old days."

The media surrounds Oasis. They are big stars with big stars on their guest list. There's lots of action, lots of mouthing off. Alan seems to see through it all nicely. "I try to keep fit. After breakfast I'll have a swim and a sauna. If you're touring to this extent, you can't do it without trying to keep healthy. That's important for a drummer. I mean, you could easily get caught up in going out on the piss every night, but at the end of the day it's your *living*, and you've got to be healthy." All in all, Mr. White seems to be a pretty regular guy doing well at making a comfortable place for himself at the top.

Dave Rowntree continued from page 66

tion to Damon Albarn's song ideas. The process is not laborious: "We don't have enormous writing sessions and rehearse endlessly," Dave admits. "Half the things that come naturally, and are first ideas, are generally the best ones."

Take "The Universal," a British ballroom cop. Lush string arrangements and plaintive, lonely trumpet dignify the period piece. "Most of the inspiration for those kind of sounds come from Scott Walker. We're all Scott Walker nuts. All of us, apart from Alex [James, bass], come from classical or trained backgrounds, so things like string arrangements—we're always going to be fighting over who is going to do it! Everyone in the band understands instrumentation, which is the kind of thing a classical background can teach you."

Dave has been making peace with the eternal drummers' anxieties. "I'm certainly not happy with where I am—especially with fills: There's always a temptation to rush them. I'm just as guilty of that as anybody. Some days I seem to have the same kind of time sense as a pigeon has homing sense, and it only comes once a month, if that—

where I can start a song and know exactly where the beat is. It happens very occasionally, and it gives me enormous pleasure when it does, and I wish I knew what made it happen, because I'd do it all the time!"

There's a lot of talk about the goings on of riotous young bands. Mr. Rowntree, at least, has his head screwed on straight. "There's far too many clichés about success," Dave says. "I can't stand musicians who get what they want—success and record sales—and then start whining about it. The trouble about the music industry is that it's so transient: You can be the biggest band in the world and disappear in six months. There really is no excuse for not enjoying it while you've got it. The best thing about success is that you get to dictate your own terms a lot more."

"We had to sit down and think what it was we wanted to get out of being in a band in the first place," Dave continues. "And it was the freedom to record what we want, the way we want, where we want, and play what gigs we want without anybody breathing down our necks."

And in ten years time? "I'll definitely be drumming. It would be nice to have some

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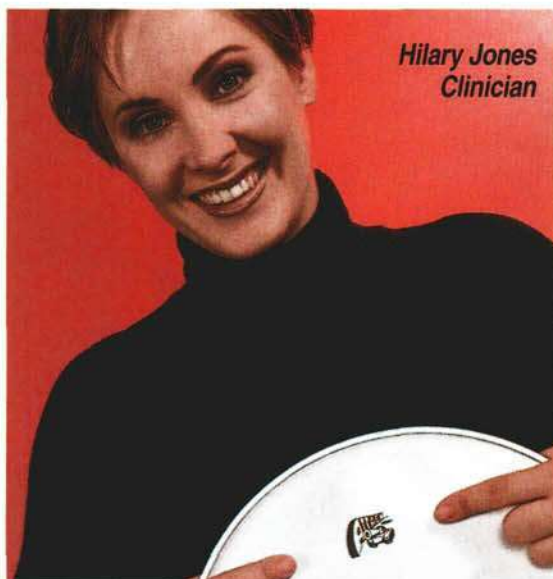
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more spare time so that I could get involved in more projects. I'd like to play more jazz—but not to the exclusion of Blur."

Phil Selway continued from page 67

studio, with some overdubbing. However, for *The Bends*, producer John Leckie (Pink Floyd, Stone Roses) had them experimenting with various methods of building up tracks. On "Fake Plastic Trees," Phil chased Thom's vocal and guitar part. "We had to work to that," he says. "I wasn't working to a click but to his performance; part of the beauty was the way it would actually slip in and slip out, but trying to follow it was a nightmare." The only loop on the album is on "Planet Telex." "It can be an exciting and fast way of working," Phil states. "Just throw a load of your drumming on tape and splice it. I suppose some people would think that I was a bit of a cheat, but what's a cheat if you can respond emotionally and it's good music?"

Phil Selway has taken each studio experience to heart. "For me, the problem with recording came when I suddenly became conscious of all the things that could go

wrong. I stopped listening to my musical voice, and I froze up. The studio can be a nightmarish situation for any drummer. The session can't go ahead until you've got your drum part down."

Rigorous touring has put Phil in good shape for live and studio playing, and the fine-honing of his musicianship has become apparent from album to album. But touring can magnify any little physical problem—in his case, his knees. Touring drains the mental faculties as well. "This year, we're mixing touring with rehearsing and recording. For us, that's a really good blend. Each side seeps into the other, and you can always keep a very good check on your progress as you go along."

All things equal, future Radiohead songs should sound a little different. Phil is pleased to be "going back to the approach of the old jazz records of basically having two microphones for the kit and capturing it with that. This whole thing, the science of the studio, is very much an '80s phenomenon, where everything had to be close-miked. But that's not how you hear a drumkit; you hear a drumkit as a complete instrument in itself. In the '80s they tried to

conjure up some mystique about working in the studio; but the mystique is not about what you do in the studio. It's in your performance."

Radiohead has its work cut out for it, what with the pressure to match early gains in the U.K., like the success of "Creep." "It's just been a case of going back and building it up by playing live," he says, "and hopefully impressing people by the quality of what we do—something that you feel in control of and can take at your own pace."

With *The Bends*, Radiohead has garnered a scrap book of good reviews: "I think we've brought ourselves an enormous amount of goodwill with this album—also, an enormous amount of musical freedom." All of which places things pretty much in perspective for Phil Selway. His agenda is one of hard work and persistence: "My advice is that if you're in a band that you feel is good, stick with it and work at it, because basically what we've done is kept a school band together for years with nothing happening—until recently."

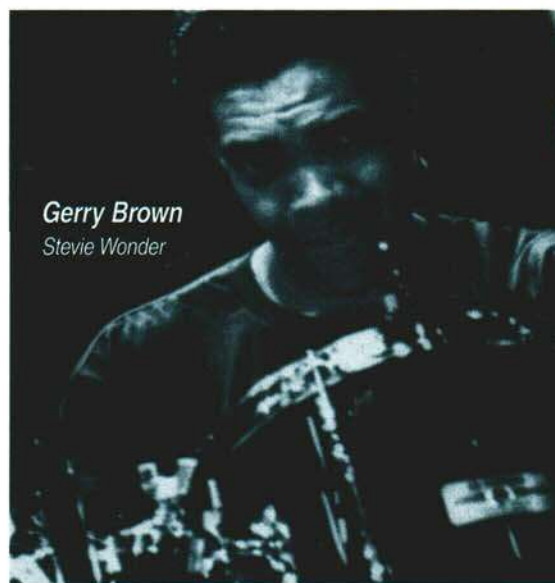


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Drummers From Around The World

While this, *MD's* International issue, spotlights several players from around the world, careful consideration was given to who should be featured in this special issue. With a world of drummers to choose from, we knew that selecting the right players would be a difficult task.

The five drummers chosen, along with the other musicians profiled throughout this issue, are all excellent players within their individual styles. Also, by way of their abilities, they have created a bit of a buzz about themselves here in the U.S. (We've received many letters of interest on each of these players over the years.) We based our decision on these factors.

Not surprisingly, the list of top international drummers we worked from was quite a long one. We hope to feature many of the remaining names in the near future.

William F. Miller
Features Editor



Virgil Donati Australian Master

By Robyn Flans

people like Simon Phillips and Vinnie Colaiuta sing his praises. To put it simply, Virgil is a monster.

Inspired by his musical parents, Virgil got his first drumset at the age of three, tapping along with his dad's band and the big band records he'd play. The influence he discovered independently, though, was Deep Purple's heavy-weight drummer, Ian Paice. "I was blown away with his playing, his clarity," Virgil says. "Back in the early '70s he seemed to be an articulate drummer with a lot of soul in his playing. I loved his power and strength and the way he articulated his phrasing. I loved his approach."

Donati feels that joining a rock band at the age of fifteen was the most important step he took. "It's fine to do a lot of practicing, but I was practicing during the day and playing five or six

nights a week with a band. *That's* where I really got my chops together—on stage, getting out there and traveling with the band. I was lucky to start so young with a touring band. All the other guys were sixteen and seventeen, and it was a great experience. Having that balance between the practice and the live performance was what got it together for me."

"When I'm practicing I like to be very analytical and tear things apart. When I'm on stage, I let instinct take over."

His practice *was* intense, though. And because Australia was very isolated in the '70s and '80s, Virgil says self-motivation was crucial. "In those days there were no videos and very limited books," he says. "We were basically relying on ourselves and listening to records. I never got to see any of my heroes. I just had the fire and inspiration to one day come to the U.S. and see all of those guys—and perhaps play. Music was my life and I never questioned it. I got up every day knowing that was what I was meant to do. It wasn't hard for me to sit down and do four or five hours. It was just something I did."

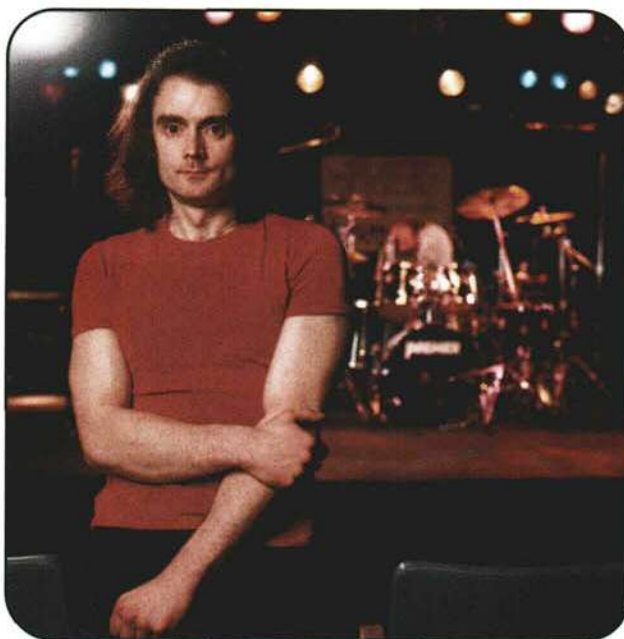
"I was very systematic with my practice in those days,"



Donati continues. "I'd do my hand work and then move on to certain coordination exercises among the four limbs. Then I would try to tackle different styles—jazz, Latin, rock—and then the best part was playing along with records and transcribing the parts from different drummers. I also took up classical piano and did that for a couple of hours a day. I'm glad I did that then, because it enables me to write today."

Donati, thirty-five, has become known—even in this country—for his incredible feet. "There are probably three or four distinct areas to look at for the feet," he advises. "First of all, you have to get the left foot moving, which is an effort in itself. Most of us have had a few years' experience playing with the right foot, so now if you're going to play double bass drum, you've got to start moving the left."

Donati says he began to play double bass eleven years ago. "The first thing I did in the early days was work out of Colin Bailey's *Bass Drum Control* book with my left foot, just to get flexibility and strength. Then I started putting both feet together, playing simple rudiments like single strokes, double strokes, and paradiddle combinations, just to get some coordination going between the feet. You also have to make sure your dynamics are even. From there I started doing a lot of alternating exercises, playing patterns from hands to feet—question & answer-type things. The fourth area, which is the most difficult, relies on



developing a lot of coordination and setting up patterns with the feet, whether it's just a single-stroke roll or a broken single-stroke roll, or whatever it may be, and then learning to play freely with the hands over the top of that. I think if you cover those four areas you'll be well on your way to having good facility with your feet."

As for the hands, Virgil says, "I was at the last PAS convention and saw something I had never seen—drum lines. We don't have them in Australia. They're quite amazing. We have some small drum corps, but it doesn't play a big part in our educational system. That's a great discipline for the hands. I would recommend to anyone to look into that side of things."

"I've been working out with such books as Joe Morello's *Master Studies*, which is excellent for the hands. It covers everything—dynamics, speed, power, endurance. Endurance is very important when you get out there with a band live. It separates the men from the boys."

At nineteen, Virgil came to the U.S. to study at New York's Drummers Collective, taking lessons from Philly Joe Jones and Horacee Arnold. He then journeyed to L.A. to attend the now-defunct Dick Grove's Workshop to develop his composition, theory, and arranging skills. Back in Australia, he flourished in what he describes as a healthy music scene.

"I think most people would be surprised to know so much is going on in Australia. It's so far away from the rest of the world that you don't hear about it. But the music scene is alive down there. There are a lot of gigs. I've never been out of work in Australia. A place like Melbourne, which is maybe a quarter of the size of L.A., has just as many live venues and gigs. At the moment, we're going through a big cover-band cycle. The original bands just have to slug it out in the four-track studios and hope to get a record deal."

Donati has kept himself busy playing on practically anything that's prestigious in Australia, from studio work to TV recording, to even working with a production of *Jesus Christ Superstar*. Now he thrives on

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Two Hands, Two Feet, One Heart—Holland's Cesar Zuiderwijk

By Chuck Silverman

He's been a member of a very successful band for the last twenty-five years, living in a bustling European city where he's a respected member of the community. He's recognized by airport workers, taxi drivers, school children, and every drummer in the country. Does that sound like a dream come true? These accomplishments comprise the life of Golden Earring's Cesar Zuiderwijk, one of Holland's best-known musicians. But lest you think that Cesar is content to lay back and enjoy the fruits of many years in the business, take a moment to see who the man really is.

First of all, Cesar's family keeps him on his toes. Wife Marianne, daughter Selma, and son Caspar are a source of joy and responsibility. While Cesar can be found at night drumming for Golden Earring, he's sure to be home early the next day taking the kids to school. After his chores, it's downstairs to the offices of the Music Station, the premier drum school in Den Haag [The Hague]. There's business to do, including answering inquiries about the school, which has just added bass and guitar classes to its successful drum classes, private lessons, and master classes. Added to this is a new music school, the Musicon School, which Cesar is opening in another part of The Hague. And while he's juggling all of these responsibilities, he somehow finds the time to develop new equipment for his ever-



expanding arsenal of unique drum gear. (A new rack system, designed by a friend of Cesar's who works for the Dutch military, was recently unveiled.)

On many evenings, after all of the business is done, you'll find Cesar and his mates from Golden Earring on the road in Holland or neighboring countries, bringing their brand of rock 'n' roll to the masses. And while Golden Earring has had only a few hits in the States over the years, they have remained one of

continued on page 83



"I met the guy who made the inflatable pig for Pink Floyd's *Animals* album cover. Well, I thought I'd like to have inflatable drums - so I had them made. They're electronic, hooked up to a drum with triggers on each drum, And best of all, they're five meters high!"



Fritz Hauser

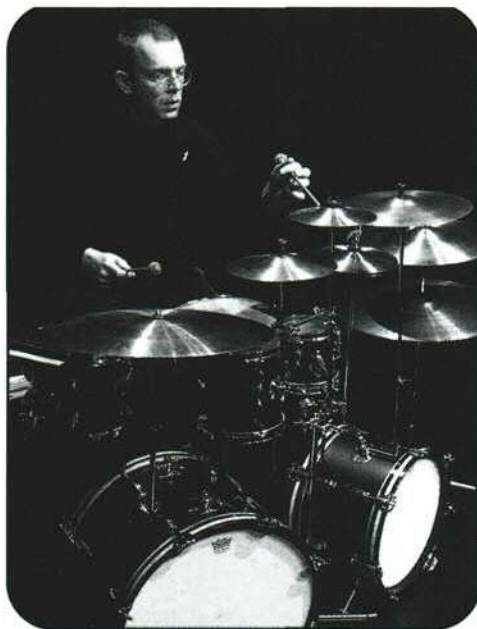
Out Of Sound And Silence

By Michael Bettine

How do you explain the unexplainable? These days it seems everything must be categorized, made easy for mass consumption. But Fritz Hauser defies labels—he's not jazz, rock, or classical. The European press has called him a "virtuoso percussionist" and an "extraordinary composer," even comparing him to Iannis Xenakis. By following his own muse, he has redefined the art of percussion into a very personal statement. "I didn't get started by playing the Basle drumming," explains Fritz. "When people hear of a drummer from Switzerland, especially from Basle, they all think he used to drum at the *Fasnacht*, the carnival, which I never did. I liked it, but I never did it."

Like many teens in the '60s, Hauser started off listening to the Beatles and the Rolling Stones. Then he took lessons, studying the basic rudiments and drumset. While still in his teens, he gathered the best musicians in Basel to form the art-rock band Circus. They released four recordings, and then Hauser decided to pursue his musical studies in earnest.

"I attended the Conservatorium in Basle," he says, "and started studying classical percussion. I was never a bebop player, so I thought I'd get a straight classical education, and then I could do



Jean Élie Barisau

whatever I want—which of course is not very true. After two years, the teacher wanted me to become a timpani player in the orchestra. I was too much of an individual already and couldn't fall in love with the idea of being the timpani player in the Basle Symphony for the rest of my life. So I quit and got into all kinds of projects.

"I had one of my childhood dreams come true—playing in a real circus for a season, doing all those rolls while they were up on the tightrope. That was quite an extraordinary experience. Then I felt attracted by mixed-media things and started playing with dancers and theater people, for lectures, all kinds of things—bringing the drums into different contexts with all kinds of arts. I also played for openings of art exhibitions. I was never a

painter, but I felt a very strong connection.

"Then in 1983 I finally decided to create my first solo program," Hauser recalls. "I always had this feeling that the drumset could be more than just a rhythm machine. And playing with other musicians didn't allow me to hear what the drums sounded like. I really love the solitary sound of a cymbal, the solitary sound of a drum resonating—*pure drums*. Together with other

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Henry Pierre Schultz



Rene Creemers

Breaking Out

By Michael Bettine



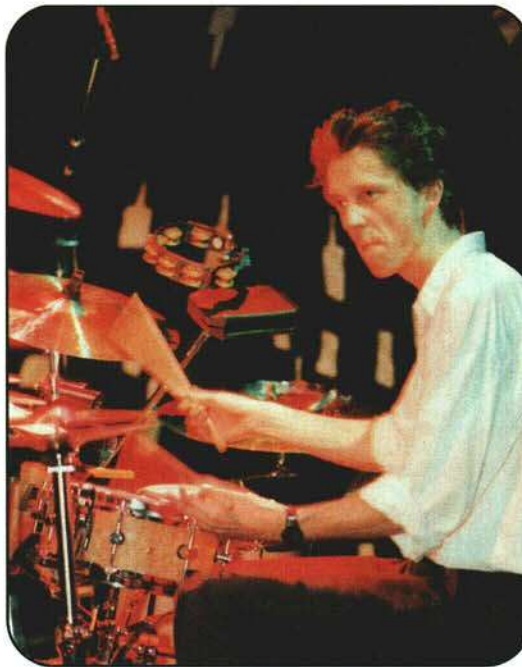
It was Friday, November 3, the third day of the 1995 Percussive Arts Society International Convention in Phoenix, Arizona. There had been a lot of incredible drumming over the previous two days, but word had started to spread about an unknown Dutch drummer who was doing a clinic that afternoon. People had seen his unique setup at the Sonor booth, and some had heard him practicing in one of the side rooms. There was definitely a buzz going through the crowd when Rene Creemers took the stage.

Creemers' performance shocked the crowd, his technical and musical abilities rivaling those of almost any top American player. And some of his concepts were totally unique. This combination of chops and creativity brought the PASIC audience to its feet. But just who *was* this man, and where did he come from?

"I was six or seven years old when I started," Creemers says. "My older brother was a drummer. After a few years he stopped and I got his drumset and continued on. At thirteen, I really focused on Billy Cobham—trying to learn to play like him. Then came other drummers like Pierre van der Linden of Focus, Cesar Zuiderwijk of Golden Earring, Ian Paice of Deep Purple, and Tony Williams." At seventeen Rene went to the Dutch city of Arnhem to study at the music conservatory there. In 1982, at the age of twenty-three, he graduated cum laude, and in 1987 accepted a job as a teacher at the conservatory.

"I'm a drummer/teacher," Creemers explains. "In Holland it's very difficult to make a living as a musician, but it works if you teach. I teach two days and try to play, rehearse, or do my own studying the rest of the week. I also do clinics in Holland, Germany, Switzerland, Austria, and Belgium. Europe is relatively small, so I can do it by car."

While many drummers put their emphasis on performing, Rene has found a balance



where playing and teaching complement each other. They both fit into his vision of musical growth. "I'm teaching rock and fusion drumming," he says. "My colleague at the school, Joop van Erven, teaches jazz. He was my teacher ten years ago, so we're a good team. We alternate a week of lessons with the students, so they get me every other week. Then twelve times a year we teach together for four hours in a group. We cover technical things like sticking, coordination, sound, dynamics, balance, and just talking about music. The students have to bring in recordings and talk about things like feel. They work together and learn from each other."

The other side of Rene is the player. He keeps busy both in live situations and as a studio musician. In 1982

he and singer/guitarist Ton Engles formed the band Blowbeat. Over the next nine years they recorded two albums and did five tours of Europe. The band featured two guitars, bass, and drums, with all four members singing. But the grind of trying to make it without record company support became too much. "After nine years, it was enough," he says. "We played a lot and under difficult circumstances, and we fought. We were still playing in little clubs and cafes for a hundred to a hundred and fifty people. There was no room to change your clothes in, the whole evening was loud music, and then we'd have to drive two hundred miles in our own car. There was no space to relax. I hated it!

"At that time I was teaching as well. I taught Monday through Wednesday and then played in Germany Thursday through Sunday. I was always three hundred miles from home and had to drive back Sunday evening so I could teach the following morn-

ing. I realized that my body couldn't take it any more. I also thought I needed to work with other people."

Although Rene had achieved a certain level of success, he felt he had to

"I think of myself
as a groove player, but
once you've seen my
video, don't think you'll
say, 'That's a typical
groove player,'"

continued on page 96



Mark Mondesir

Brit - Jazz Drummer Royale

By Ken Micallef

Best-known for his incendiary drumming with

tenor saxophonist Courtney Pine, thirty-one-year-old Mark Mondesir is undoubtedly the busiest jazz drummer in the U.K. Equal parts Tony Williams' swing assault and Dennis Chambers' technical spunk, Mondesir's tumultuous hybrid style is nonetheless distinctly his own. Growing out of the calypso and pop music he heard as a child, his drumming gained its cutting edge as the foil for Pine's exhilarating solos and genre-crossing experimentation.

With the Pine albums *Journey To The Urge Within*, *Destiny's Song*, and *To The Eyes Of Creation*, Mondesir became known as a commanding voice who could swing ferociously and with sensitivity. Highlights of his recorded work include John McLaughlin's recent *The Promise*, a forthcoming David Sylvian album, pianist Julian Josephs' albums *The Language Of Truth*, *Reality*, and *Universal Traveler*, organist Barbara Dennerlien's *Hot Stuff*, Tony Childs' *The Woman's Boat*, and guitarist and *Tonight Show* bandleader Kevin Eubanks' *Spirittalk 1* and *Turning Point*.

Mondesir's drumming has also been an important catalyst in the evolving British jazz scene, itself nurtured by a forward-thinking spirit at odds with the conservative school in vogue in the States.

Once known for playing so aggressively that his cymbals would fly off their stands, Mondesir has matured into a drummer equally skillful with hothouse improvisations or sweet silence. The irony of Mondesir's style became obvious when he answered the phone in his London apartment. Hardly an extrovert, Mondesir's voice is as surprisingly soft as his conversation is thoughtful. Float like a butterfly, sting like a bee.

KM: Musicians like you, Courtney Pine, and Steve Williamson have gained the bulk of their jazz knowledge from listening to records, since



photo courtesy of the A. Zildjian Co.

tours by major jazz artists aren't as common in the U.K. as they are in America. Do you think you've learned to play jazz in a different way than the average American drummer?

MM: What I've learned comes from meeting like-minded people and listening to a lot of records, and from going to whatever gigs are happening. But most of it has come from listening to records.

KM: What were the important records for you?

MM: Prior to my experience with Courtney Pine, I was into the music that was around me in the late '60s and early '70s, so it was everything from David Bowie to Motown, Marc

Bolan to Genesis. I was into music long before I thought of becoming a drummer. I also heard a lot of West Indian music that was in my household, like calypso.

I began concentrating on the jazz style when I met up with Julian Josephs and Courtney in late 1984. Before that I was into funk and rock, but in terms of work I still mainly get called for jazz gigs. That's what I'm known for. Julian and Courtney told me to check out Jack DeJohnette, Sonny Rollins, John Coltrane, and Herbie Hancock. It was a combination of meeting those musicians and my interest in the classic jazz-rock thing, like Mahavishnu Orchestra. I was a big-time fan of Billy Cobham and Narada Michael Walden.

I take the music for what it is. I have as much appreciation for far-out rhythmic and harmonic experimentation as I do for keeping straight time. I'm as happy playing with John McLaughlin as I am with Todd Rundgren.

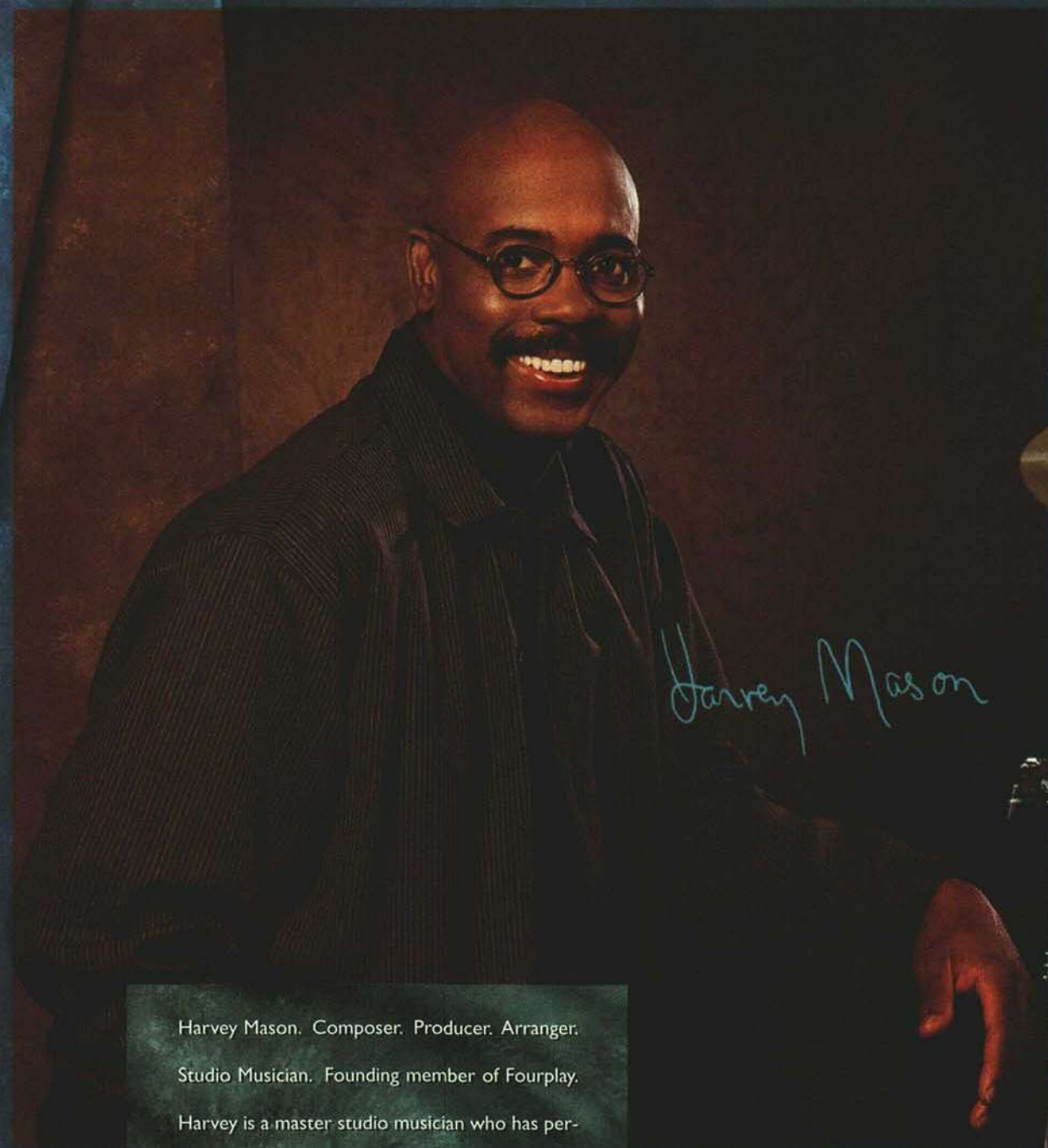
KM: Have you played with touring U.S. musicians?

MM: Yes, I've gigged with John Scofield, Larry Coryell, Joanne Brackeen, James Williams, Cecil Payne, Art Farmer, Pee Wee Ellis, and others. Being from the U.K., I've had to search to play jazz. If I had been in the U.S.,

"I have as much appreciation for far-out rhythmic and harmonic experimentation as I do for keeping straight time, I'm as happy playing with John McLaughlin as I am with Todd Rundgren."

continued on page 100

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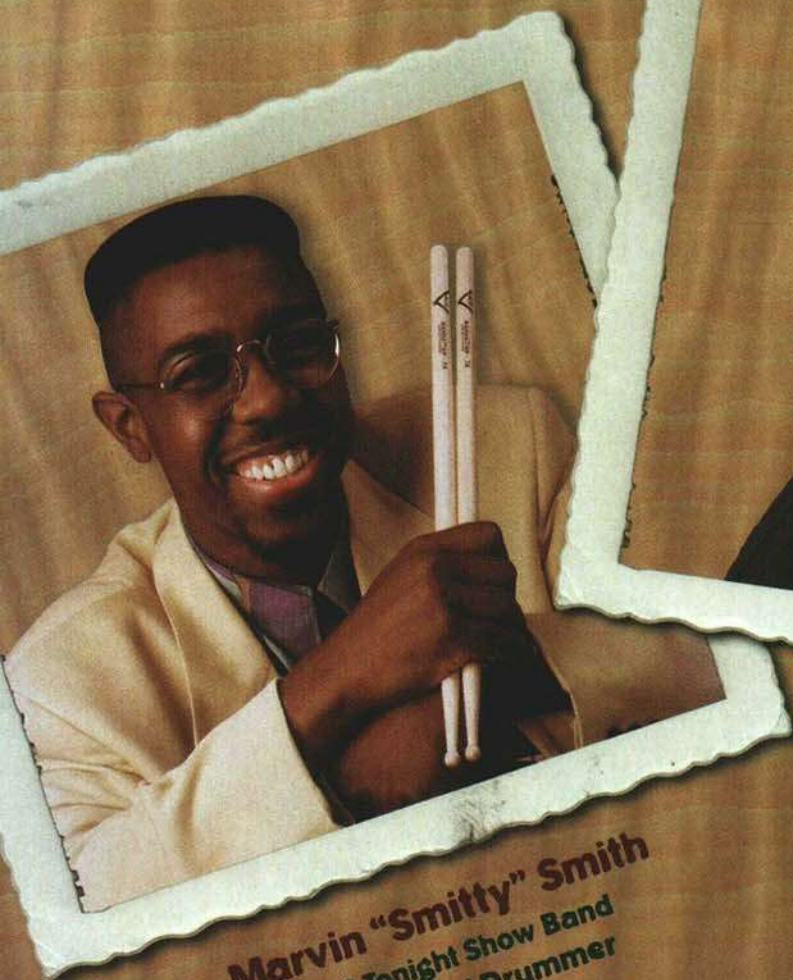
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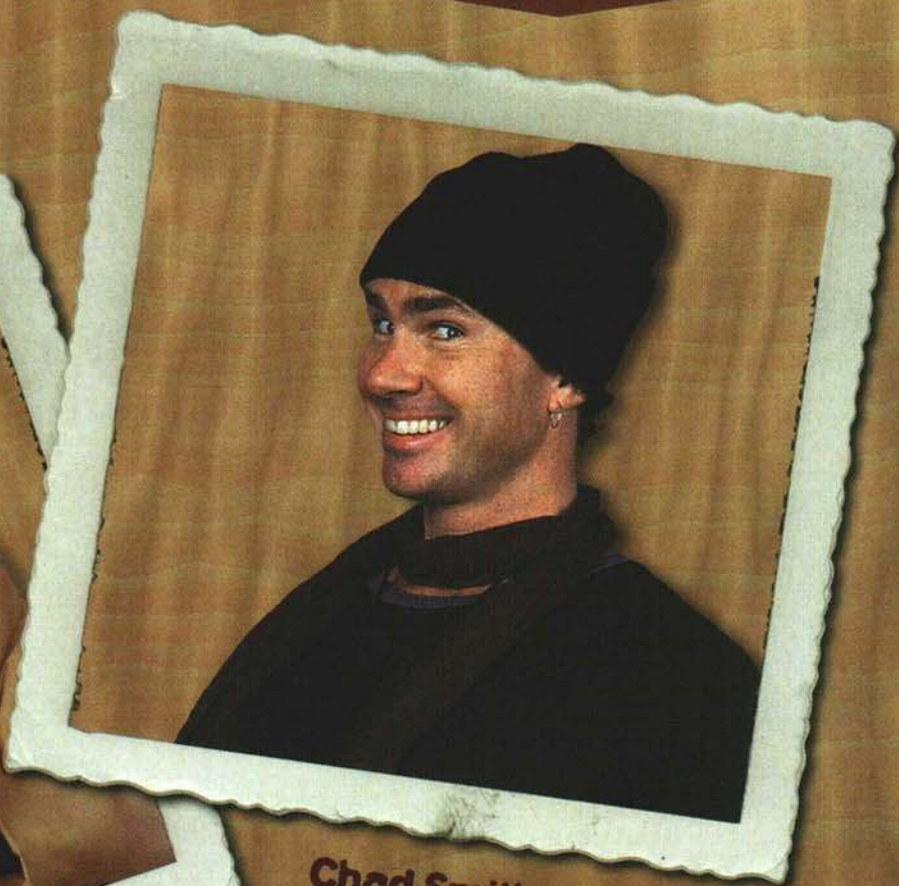
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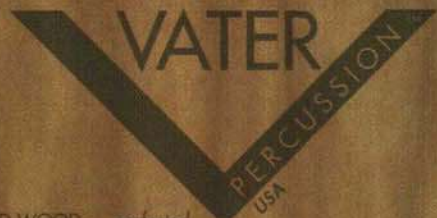


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the diversity of his pop band, Southern Sons, and a more drumistic instrumental group, On The Verge, explaining that he loves doing both. "I couldn't choose one over the other," he says. "Music is music, whether it's jazz or rock. I just enjoy getting out and playing. I just can't draw a distinction as far as the enjoyment I get from playing with Southern Sons and On The Verge. Both feel good to me."

Donati's setup remains fairly consistent for both situations, with Premier drums, Vater sticks, and Remo drumheads. His Sabian cymbal setup is what changes the most. For the fusion band he uses a larger array of sounds: "I'll add a couple of small Chinas—a 16" and a 14"—and I'm thinking of getting a third hi-hat. But I'm always thinking about what I can do to change my setup to make it more interesting. I am also hanging some toms from a Pearl rack to create a third dimension. They're up with the cymbals—it's very visual."

Donati also recently switched to nylon tips on his sticks. "I played wood tips for the last fifteen years. When I signed an endorsement deal with Vic Firth they wanted to know what model I wanted to base my signature stick on, so I picked up a pair of 2B nylons and I really liked the shape. Plus, I had been having a problem with splitting the wood tips, which obviously affects the sound. I wanted to try it, and I was very happy with the brighter sound coming from the cymbals. Plus, no more split tips."

Virgil's quest for musical advancement is ongoing. "My practice sessions aren't as rigid as they used to be," he reveals. "Now I've got the freedom to sit down and play. There might be a few specific things that I'm working on, and I need to keep my feet in shape, so there are certain exercises I'll do. At the moment I'm doing a lot of coordination work again. I think coordination exercises require discipline. You really have to think, and it develops certain reflexes that help you. It gives you more facility on the drumkit. When I'm practicing I like to be very analytical and tear things apart. When I'm on stage, I let instinct take over."

Virgil admits that he is his own worst critic, which may account for his perfectionist attitude. "In the studio I'm never really happy with the playbacks. I'm

always looking to improve my feel, the way things sit. Being in time with the click is one thing, but we're dealing with all these creative, ambiguous metaphysical things. Experience is the most important tool along the way. Nothing can replace that."

But for the most part, Donati is content with his approach to music and life—which for him are one in the same. "It's a lifestyle," he says. "Everything I do is with a view to my drumming, to enhance my performance—such as keeping fit. I do a lot of intense stretching, yoga, running, and swimming. It helps my endurance, and it helps me get to the levels I like to take my drumming to. You need to keep in shape, just like an athlete."

Cesar Zuiderwijk continued from page 76

the top acts in Europe for decades.

Witness a Golden Earring gig and you'll understand what a drummer's drummer Cesar is. His playing is powerful, solid, and to the point. He knows why he's there: to provide a strong pulse and groove. He also understands that he needs to entertain the audience. Cesar is known for coming up with some incredibly inventive visual effects, like his huge, inflatable drumset, or his stick shooter, a device that propels sticks into his hands from across the stage. He is constantly updating his instrument's stage appearance and finding new ways to excite audiences both musically and visually.

CS: How many gigs have you done this year with Golden Earring?

CZ: About 140 in Germany and Belgium. We're lucky that we don't have to travel too far to play a lot.

CS: You've played in the same band for twenty-five years. Do you ever get to play with other musicians?

CZ: I have a side gig with a group called Labyrinth. It's all jazz players, good musicians. We made one CD, but that was ten years ago. Whatever I've done, to me, is in the past. I never listen to my own records. I'm too busy doing new things.

CS: When you're touring with Golden Earring, does it get boring playing songs you've performed so many times over the years?

CZ: It's kind of a unique situation. The thing is that we're fond of each other. You



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couldn't be together this long without some ups and downs, but we're all friends. Whenever another band would quit, we'd talk about it too. But then we would start writing and come up with something new. And that happened with a lot of our hits, like "Radar Love," "When The Lady Smiles," and "Twilight Zone." So to us, the best is yet to come.

The situation is that we have a lot of fun doing things and it's always a good feeling to be with each other. And while the music is important to us, we've never been musicians who live just for music, where everything else is put aside. There are those players who talk about drums and music the whole day. We're kind of in between. We're a popular group and we can play.

CS: You've had years of drumming experience. Do you have a general philosophy for playing?

CZ: Drumming is really only a matter of two sticks and two feet. I started playing and listening to popular European music—the Beatles, the Stones, Cliff Richard, and things like that. And my parents used to play Paul Anka and other popular music. I started to play along to the music that was around the house.

And then there was a drum solo by the Shadows called "Little Bee." I studied that until I could play it on my pickle cans. That's all I had because we couldn't afford drums. All I really had were two sticks and two feet. What can you do with just that? Well, you can do a lot. About ten years later someone said to me, "Hey, that's a nice paradiddle you're playing." And I said, "A pair o' what?" I didn't know what I was doing, but I came up with things on my own, with two sticks and two feet.

CS: Did you ever have lessons?

CZ: No. There was a famous drummer in Holland, John Engels, and I thought I should have some lessons with him. I went to him and he listened to me play—this was about ten years after I had started playing. He said something like, "I don't know what I'm going to do with you, so let's have some tea!" We talked about important things, like the music *business*. So I learned a lot from him about the business, but I never had lessons until about five years ago, when I started the Music Station drum school. I organized workshops with Dennis Chambers, Gene Hoglan, Terry Bozzio, Will Calhoun, Rick Latham, Jim

Chapin, and others. When you start something like that it really opens your mind.

CS: How did you get involved with Golden Earring?

CZ: The first band I played with was a famous Dutch group called Rene & the Alligators. That was during the period in the '60s when instrumentals were popular. But I got into that band because their drummer had an accident and broke his finger. They had to find a drummer to play the next day. The only drummer they could think of was the kid upstairs on the pickle

cans. I never played a drumkit—I didn't even know how to put the stands up! They had to do it for me, and I had to wear the jacket of this giant drummer—I was sixteen.

Rene & the Alligators was in '65. I left them to play in an all-girl band, but they eventually kicked me out because I didn't have the right tools! Then I played with a group called Living Blues, which was very successful in Europe. But Golden Earring was playing in the States, which at that time was like Valhalla. They came back

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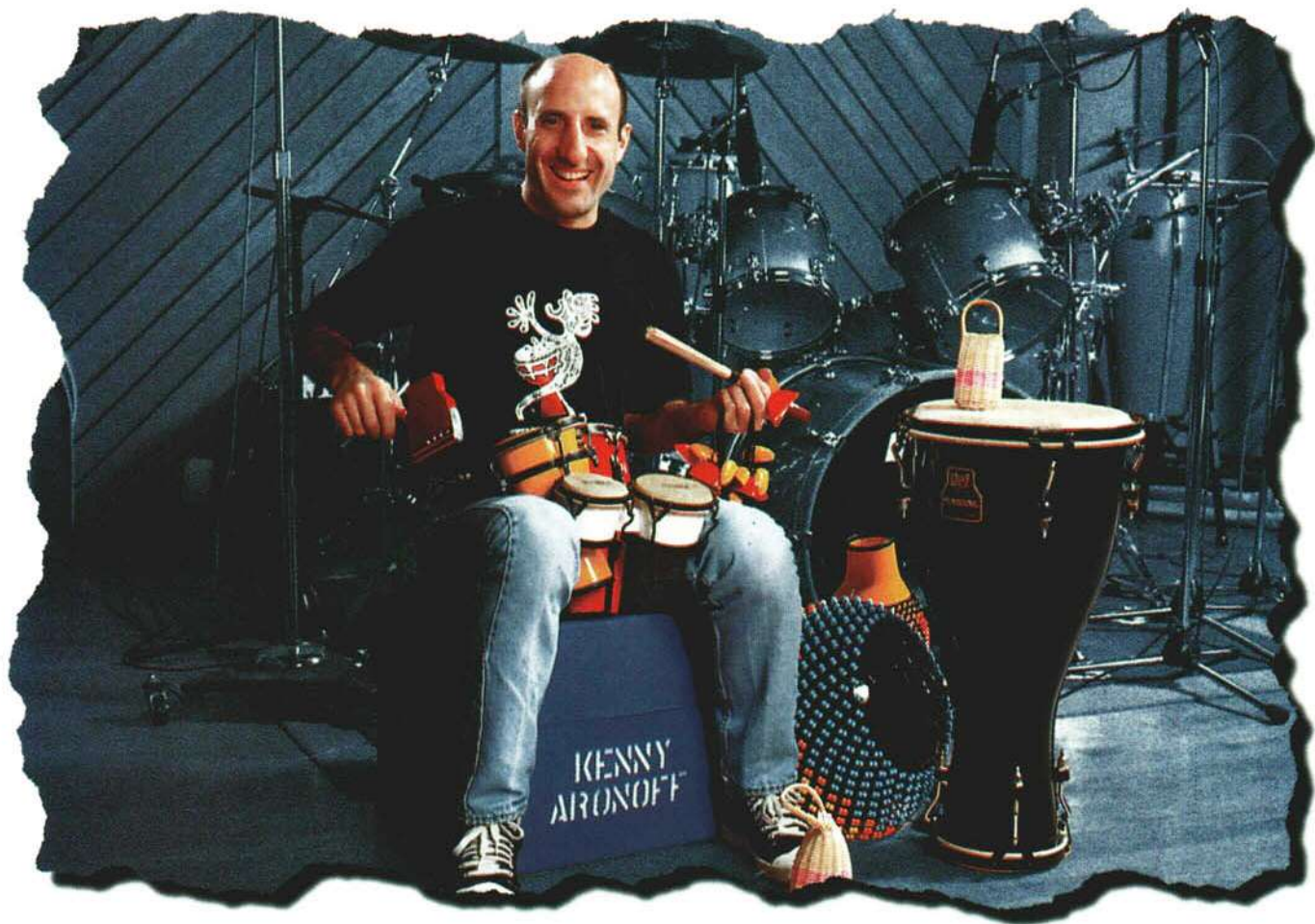


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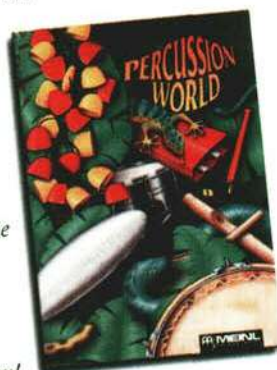
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from the States, and there were rumors that their drummer wasn't fitting in. One morning the band came up to the house and invited me for coffee. It was only a matter of a few seconds when they asked me to join. It was very difficult for me, though, because the guys in Living Blues were friends. However, the opportunities with Golden Earring looked very exciting.

CS: When did you decide to start a drum school?

CZ: About five years ago. I had drummers from all over the country constantly coming up to me and asking me if I would teach them. It seemed like there was an interest, and I thought I might enjoy it.

I had bought an upstairs house about twenty years ago. Eventually the first floor became available, and there were some people who wanted to buy it and start a wool shop. Can you imagine that—a rock 'n' roll drummer living over a wool factory? No way! So I bought it and made my drum school there—Cesar Zuiderwijk's Music Station. It's in one of the oldest parts of Holland, in The Hague. They built the castle, then the church, then my house! As a matter of fact, the ancient sewer runs right through the drum rooms, so it really helps the drummers get funky!

CS: How many students are involved in the Music Station?

CZ: Over a hundred students come from all over the country every week. I don't teach, because I'm too busy recording and touring. But we have a variety of teachers and guest clinician/teachers. Having all these great drummers really exposes my students to some awesome talent.

CS: Besides your drumming and teaching, you're also known for the amazing visual tricks you perform with Golden Earring.

CZ: I really enjoy that aspect of playing. I'm inspired by things that happen in life, and things I see—new inventions, new instruments—and I relate them to drums. I met the guy who made the pig for Pink Floyd's *Animals* album cover. Well, I thought I'd like to have inflatable drums—so I had them made. You put a lot of time and money into an idea, but then one day you have this inflatable drumkit that's five meters high! They're electronic, hooked up to a ddrum with triggers on each drum.

CS: What about your infamous stick shooter?

CZ: Well, I thought I'd like to have a thing

that shoots some sticks, you know? During the show I might throw my sticks to the crowd. Well, then I need a replacement set right away. The stick shooter shoots me the sticks. I had one that was made from a hi-hat pedal because of the spring. You'd hit the hi-hat with your foot and the stick would shoot up in the air. Alex Van Halen, Dennis Chambers, and others were all after this invention, but I can't use it anymore because it can be dangerous. But I enjoy coming up with ways of entertaining the audience with those types of things.

CS: And you see Golden Earring continuing on into the future?

CZ: Yes. It's remarkable that I've been with the band twenty-five years. I realize I'm very lucky to be with these guys in this band. We understand each other. Everyone knows that musicians have big egos; they want to be on stage and in front of people. We all do our thing, but it's the *band* that's important.

CS: Any final thoughts about drumming?

CZ: Drums are the heartbeat. Everybody relates to drums and rhythm. It's the

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Fritz Hauser continued from page 77

instruments the sound always changed. It was difficult to sell an idea like this, because nobody believed it was possible. They kept asking, 'Are you sure you want to come with just a drumset?' When a promoter wants to do a concert with me, I have to explain what I'm doing.







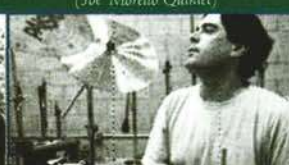
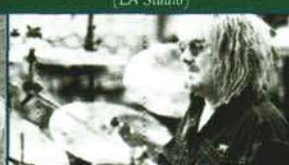
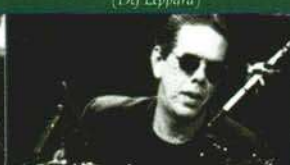
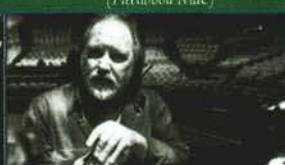
"Everyone knows about the so-called *drum solo*—five minutes and it's over," Hauser explains. "They can't imagine that you can create music for a whole evening with just a drumset. You have to fight all these prejudices. In 1984 I recorded a concert with a cassette player and sent it to Hat-hut records. They said, This is okay, we want to do it.' So this was a very good start and over the years Hat-hut has supported me by putting me in different projects."

Fritz's recordings are events in themselves. His debut album, *Solodrumming*, is a stunning tour-de-force of percussion. It is far from the drums-as-melody solo playing of Max Roach, though. Hauser produces sounds and textures that play with the seven-second reverberation time inside the massive Martin-Gropius-Bau hall. The space between the notes is as important as the notes themselves. In the longer pieces, like "Tic Tac" and "Traumbilder," a simple ostinato pattern is used as a point of reference, with counter-rhythms and sharp accents layered on top. "This is a huge building in Berlin," he says. "The Nazi regime had their headquarters there during the Second World War, so the whole thing is very historic. In 1985 they were renovating it and I could only use the space at night. During the day, work was going on and there was dust and awful noise. At 5:00 they stopped working, and I had to wait until 8:00, when the dust had settled. Then we came around 9:00, I set up the drums, the engineer set up the mic's, and

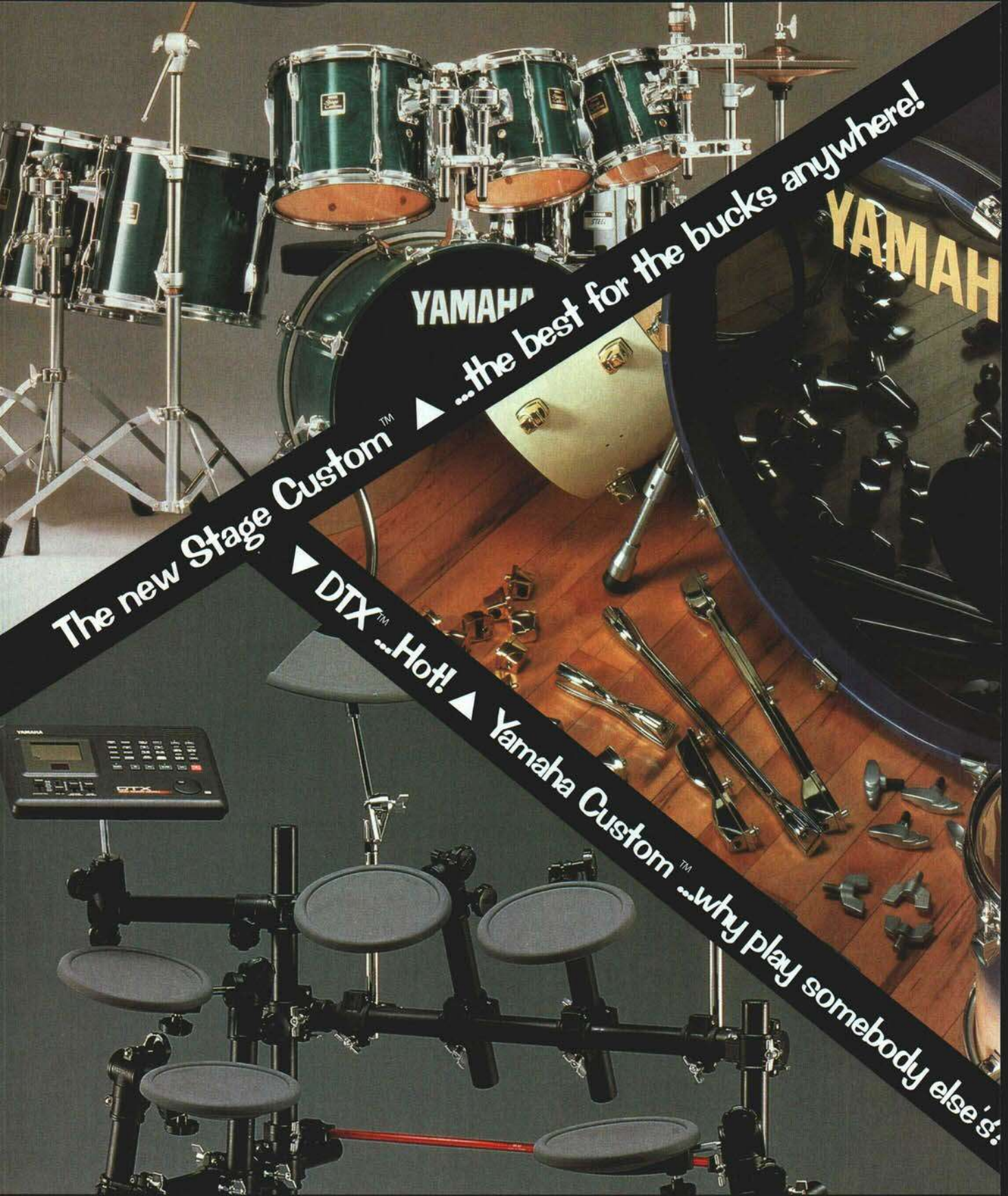


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we started recording until about 6:00 A.M. At 7:00 the first workers came. We had to put the things away in insulated rooms to protect them from the dust. When we left they started banging those big hammers again. So I felt inspired by the silence on one side, and on the other side, by the activity that was going on during the day—it was a response to what was happening to the room."

Hauser's second album is titled *ZWEI*, which is German for "two," and, fittingly, it's all duets. "I recorded six consecutive days with six different people," he says. "Some of them I knew before and some I had never met. We improvised the whole day with different approaches, and I recorded two or three hours of music with everyone. I had a very poetic feeling about this album. It was more like a collection of little poems than the sometimes powerful *Solodrumming*."

"My next record was *Die Trommel/Die Welle* (*The Drum And The Wave*). This was a 'radio-ponic' work. I had started working for Swiss radio in 1982. They offered me the possibility to produce pieces in whatever abstract way I wanted. The first

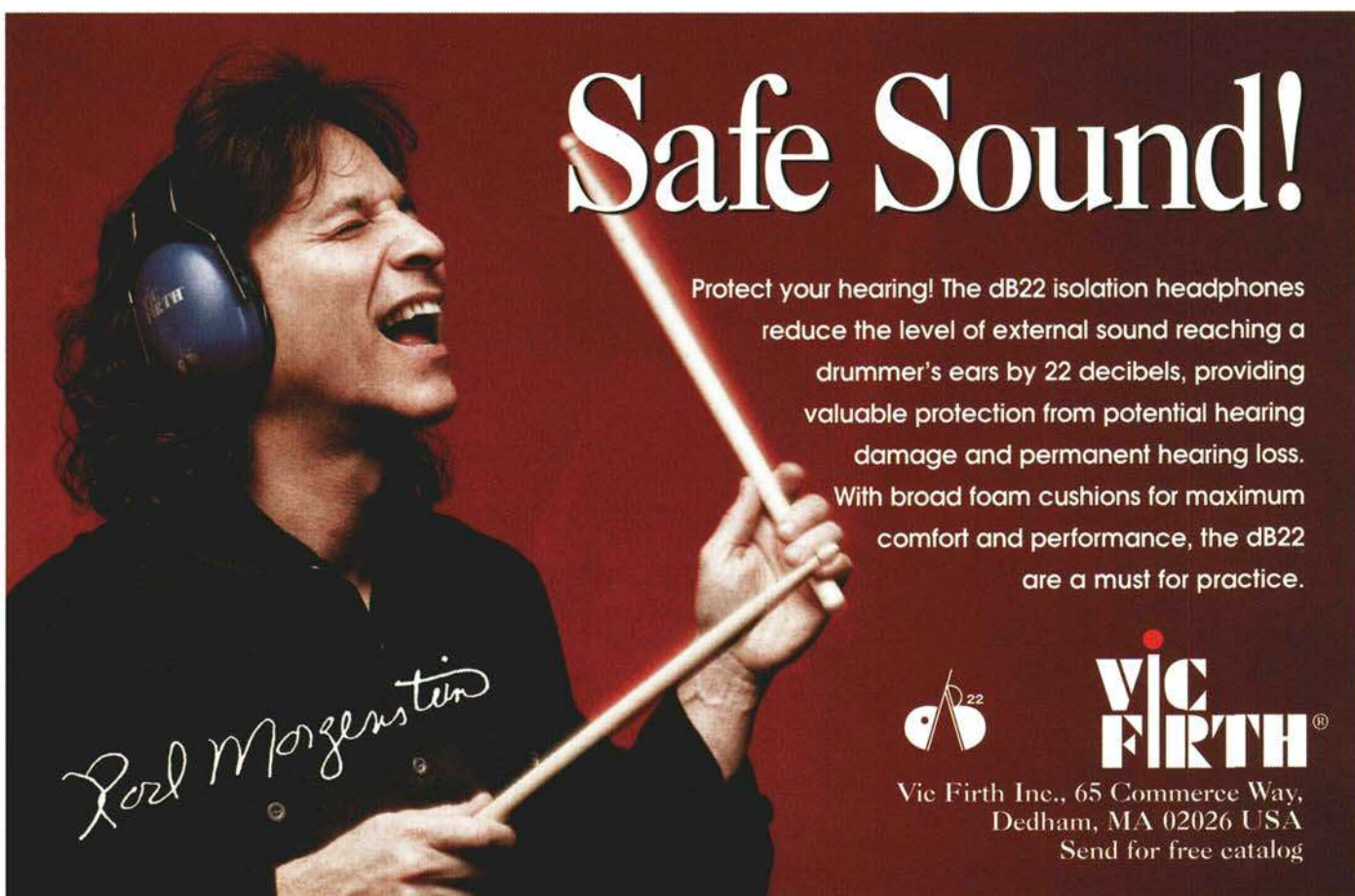
one was with an actor and the second was *Die Trommel*—the drum. Their studio has a control room and two large recording rooms. One of them is very dead for speaking voices, and the other is more live. There is also a whole series of small rooms, from a toilet to a telephone booth, from very harsh acoustics to a soft, totally dead room. And you have dozens of doors that you can move around, so when they record a radio play and somebody wants to open a door, they just put one there. So I used just one snare drum, but I used it in all possible recording situations. We tried all kinds of different sounds and rooms. There was a lot of overdubbing, adding one drum on top of another and using all these door effects."

The record's second composition, "The Wave," was written in 1986 for Hauser's *Schlagzeugspektakel* (*Drum Spectacle*). "I got forty people together to create a percussion orchestra," the drummer explains. "People from different fields were involved—professionals, amateurs, students, kids, housewives—everything. It was fascinating. We worked for a week, doing a series of concerts in Basle, which

were all sold out. We toured through Switzerland and recorded it for the radio.

"Performing with forty players gives the music tremendous impact," Hauser says, "because you can have thirty-five cymbals being rolled, which creates an absolutely unbelievable sound. It's loud like a jet plane, but it can be soft like an ocean. It's beautiful. On the CD I did it with just the minimum setup of ten players, because it's more transparent. Forty people is such a huge sound that you almost can't control it."


Hauser's next solo project was *Pensieri Bianchi*, Italian for "White Thoughts." It was recorded in the northern part of Italy in a castle that's owned by five Swiss architects. "In 1988 they invited me to play there in a little festival," he says. "I did two concerts, and a year later I came back for a vacation. They had invited a painter, Raimund Girke, to work there for two months. All the work created at the castle is exhibited. I had my drums, so the gallery owner asked me if I would do the opening concert for the show. The painter couldn't believe it was possible to play the drums for his paintings."



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"So I prepared a piece of about thirty minutes dealing with the acoustics and the paintings. Girke calls himself a painter of *white*. He uses a lot of white—it's always his main interest—and I related it to silence. So philosophically and artistically we had a very strong connection. He's a very famous German of about sixty, so you can't really ask a guy like this to paint a cover for an album. But he approached me after the concert saying I should do a recording and he would do the cover. I said, 'What a nice idea.'"

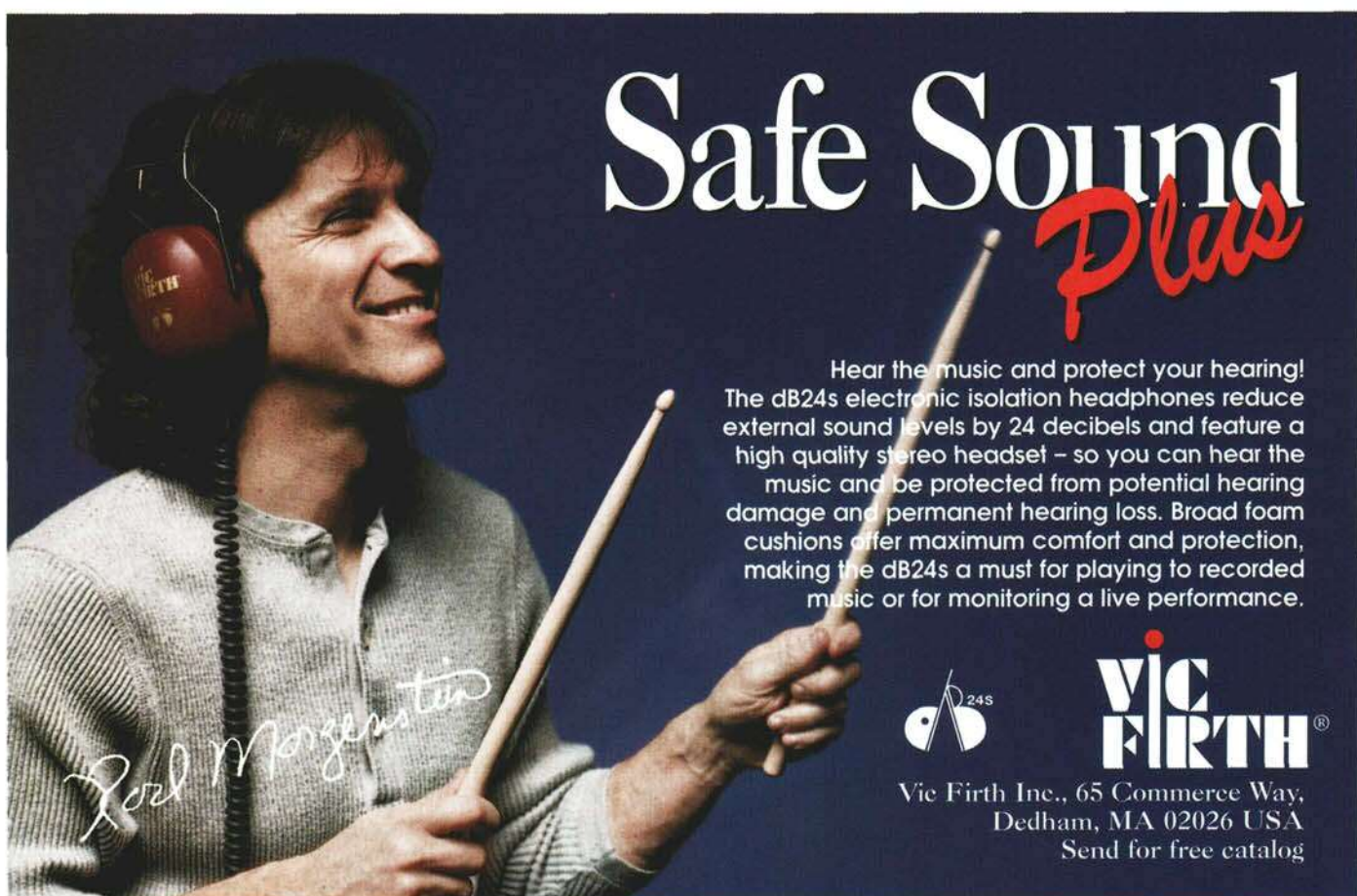
Hauser has made two duo recordings, *L'enigmatic* and *DUHO*, with Swiss saxophonist Urs Leimgruber. The improvised music is a result of listening and reacting to each other. As on his solo recordings, texture is important. "We met," he says, "when he was playing in the electric jazz group OM in Switzerland back when I was with Circus. They were more famous and doing concerts all over the world. We finally got together on a Joe McPhee recording for Hat-hut. One morning we were playing as a trio in the studio, and it felt good. Urs asked if I would be interested in forming a trio, and he knew a bass

player, Adelhard Roidinger. We did some concerts and a recording [*Lines*] for Hat-hut, which the producer didn't like, so they didn't put it out. Half a year later the bass player left the group in the middle of a tour and we finished it as a duo. The producer had already booked another recording session, so we got there with no bass player. We felt ready to play as a duo, though, and we've been playing as a duo ever since."

With the success of the duo recordings, Hat-hut finally released *Lines* in 1994. While not playing jazz time, Fritz manages to imply a swing feel to his often straight-8th-note cymbal patterns. "Adelhard is very restricted in a way," says Fritz. "He's a perfect line player, which is why the album is called *Lines*—he just keeps playing all those bass lines. It's harmonically and melodically beautiful, but he would never play any awkward sound, never experiment. But he has perfect timing and you can play whatever you want against him. So I didn't have to keep time. I never felt so free playing with a bass player. I never really dared to play *ding-ding-a-ding*, though. I can play it, but it gives me a funny feeling."


Hauser's newest CD with Urs Leimgruber, *Behind The Night*, is the result of a project they did in 1994 with pianists Hildegard KleeB, Marilyn Crispell, and Elvira Plenar. "We were asked to play as a wild card at a classical music festival in Lucerne," Fritz explains. "So we proposed doing it with the three pianos. Where else could you get three Steinways together for a concert without a problem? We had three and a half days to prepare it and then we performed it twice. It's a conceptual piece with lighting. The atmosphere is very specific. I like it a lot. We've always enjoyed working with women because they approach music differently. It's not who's better or faster. Imagine a version with three men on three pianos—I would quit right away! It's not possible. The women were fabulous, they listened so carefully and gave each other freedom. They were only interested in creating good music—it was beautiful."

22132434141 is Hauser's latest solo release. For it, Fritz commissioned eleven different drummers and composers to write pieces for his specially designed drumset. "The idea," he says, "was to get rid of the



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3. Photos should be of drums only; no people should be in the shot(s).
4. Drums should be photographed against a neutral background (a sheet, drape, blank wall, ect). Avoid "busy" backgrounds such as in your basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo(s).

Send your photo(s) to Drumkit Of The Month, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Please note that photos cannot be returned, so don't send any originals you can't bear to part with.

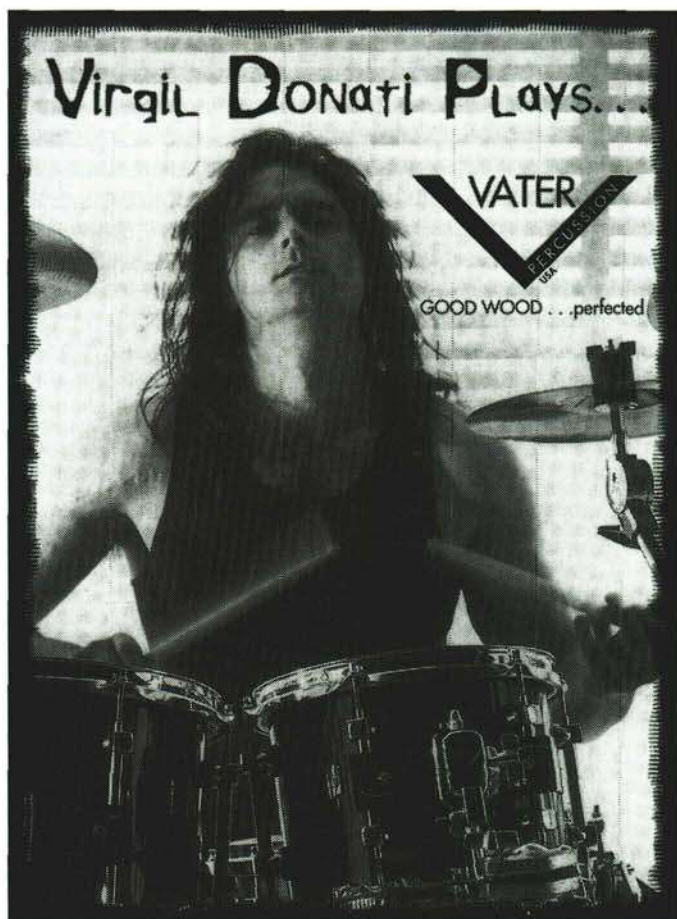
responsibility for writing. I was interested in going out on a stage and playing a piece I hadn't written. I would just have to stand up for my interpretation. If they didn't like it, I could say, 'I didn't write it, I'm trying to play it the best I can.' It was quite a job. I played it all by heart, and ninety percent of it is written—so there were a lot of notes in my head."

For this recording, Fritz had created a unique drumset. "There's an artistic concept to it and a pragmatic concept," he explains. "The artistic concept is that I'm always using the traditional drumset. There are others in Europe, like Pierre Favre, who started using all kinds of exotic instruments. I always felt distracted by instruments I don't know. I think that some people just love it because it's different. I felt attracted by using a traditional set in a different way. On *Solodrumming*, one bass drum was 28" and the other was 20", and the toms were much bigger than now. But this is my pragmatic side. I used to travel by car, but when I started playing in the trio with Urs and Adelhard, they went by train. This was a problem with a drumset, so I designed one as small as possible. I

could carry it easily, and I fell in love with traveling on trains."

While Fritz had a new Ayotte set made last year, he still hasn't used it. "I'm working with a mechanic," he says, "who is designing the hardware for the stands. He's very precise, but he puts my work on the side. I'm meeting with him next week and hope to start using the drums next month. I've been using the snare for half a year, but not the toms. I can take apart the 18" bass drum and put the 12" snare and a tom inside and carry it. I'm also not using two bass drums anymore, I'm using a double pedal. I didn't like it at first because I like the two bass drum sounds. But I can dampen the head and change the tuning with one beater and hit it with the other, so it makes up for the other bass drum."

After working in so many different contexts, Hauser says he's interested in playing at some of the drum functions that are held each year. "I'm a Zildjian endorser," he says, "and I keep pushing the Zildjian guy in Switzerland to invite me to one of those drummer meetings. It's about time that somebody else played drums there. I like those drummers, but they all sound a



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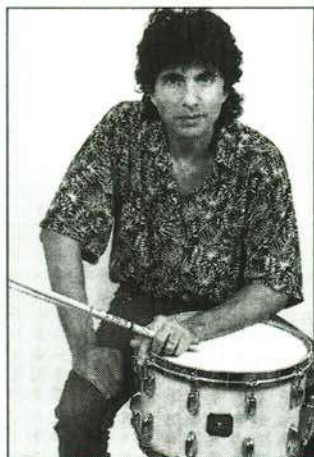
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little bit the same to me. They should present something a little different. But it takes time, they need people to tell them to check out something different." Fritz and Urs may be back in the States and Canada this fall for a series of concerts. If it's at all possible, try to attend—you *will* see something different.

René Creemers continued from page 78

move on. His need for personal growth has always been a driving force in his life. "I thought about making a video for a few years," Rene says. "I wanted to break out of Holland, to get an opportunity to play in other countries. I'm successful in Holland and Germany, but it's very hard to play in other countries. Most of the time you need a good band. I tried for fifteen years with, in my opinion, two very good bands. But the record companies didn't like them. That wasn't positive, so I decided to stop trying to make it with a band and try to do it alone. I thought, I'll make a video and give one to everyone who might be important to me. And maybe I can sell a few.' It took me

three years to make it."

The resulting video, *A Matter Of Pride*, is a fascinating and intimate look at Rene's drumming. It features Creemers playing along to two songs he programmed on his computer, as well as one drum solo. After he gives a friendly introduction, the camera moves to an overhead shot. This is a great view to watch him play along with the first melody of "The Drum Song" on his cymbals. He hits the cymbals gently, drawing the sound out. He plays the bell, the edge, the bow—always looking for different colors. In the verse, he plays the melody on toms with accents on his splash cymbals and sound discs. This builds to the next verse, where he lays down an intense funk groove, then moves to a tom section, then a bit of reggae, then hip-hop. Creemers closes with a powerful tom and cymbal finale. Even though it's mostly a rhythm solo, there is always a strong sense of melody. Rene also employs some interesting effects, like press rolls and simulating an echo by playing a repeated pattern with a decrescendo. He also uses a lot of percussion on his

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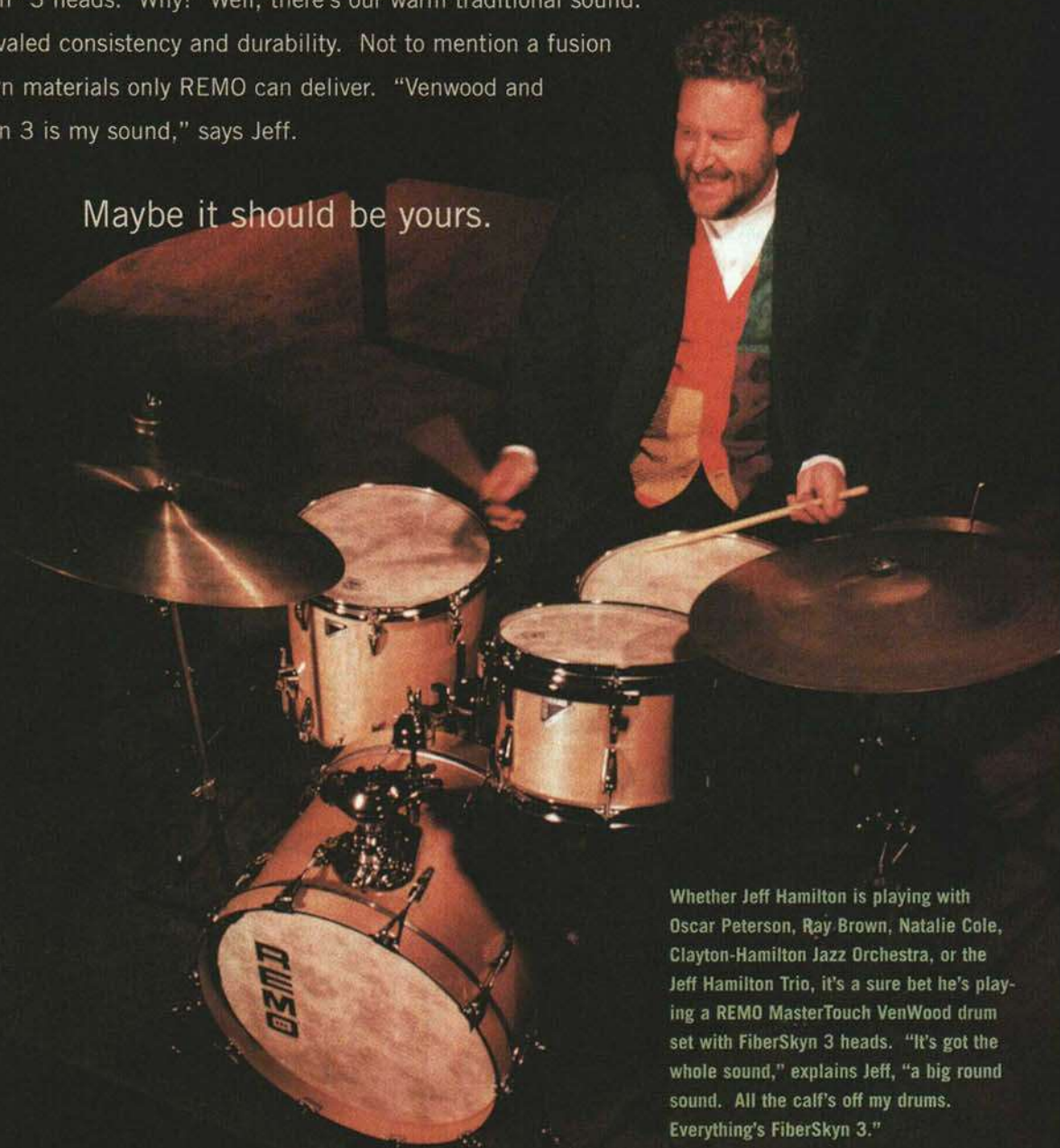
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drumset—tambourine, *Jam Blocks*, cowbells, *Spoxe*, splashes, and sound discs. The final piece is an interesting arrangement of the Police's song "Synchronicity." Again he shows his ability to play a groove and color in the melody with his percussion.

"Actually," Rene clarifies, "I'm a groove player: a rock/fusion/funk drummer. What's on the video is not a performance by a *rock* drummer—it's a drum solo performance. I wanted to show people my technical ability and what my ideas are. I played a lot of grooves on the video, but when you see it, you won't say, 'That's a typical groove player.' But I think I *am* a groove player, and I want to stay there. I want to play grooves in bands, do clinics, and do solo performances."

As for technical advice, Rene offers a simple (although often overlooked) starting point. "I think one of the most important things is making your hi-hat foot your metronome. It's crazy that when we first learn to drum it's all about bass and snare along with the right hand. *Then* we start to learn the left foot—but at that point it's too late. We should *Stan* with the hi-hat; that's

the metronome, the pulse.

"I've been changing my concept of studying," Rene continues. "Forty years ago we had jazz, and everybody played the cymbal—*ding-ding-a-ding*. So we had a cymbal ostinato. Drumming books used this ostinato, and we learned right foot and left hand against it. We got better technically. Then there was rock 'n' roll and then rock books. They did the same thing, using short cymbal ostinatos. People learned a certain freedom on the bass and snare. I don't think you need a right-hand ostinato in rock, though. You have to play a bass and snare ostinato—*that's the feel*. That's what I studied over the past few years—ostinato for bass, snare, and hi-hat. Then I started to learn melodies in the right hand. I took Ted Reed's *Syncopation* book and learned to free my right hand. That's my style of playing now. The right hand plays the easy drum fills, melody on cymbals, cowbells, tambourine—everything."

Looking at Rene's drumset, what he's talking about becomes clear. Mounted over the floor toms are three cowbells, two *Jam Blocks*, a tambourine, a *Spoxe*, a Paiste *Roto-Sound*, and a closed hi-hat. These

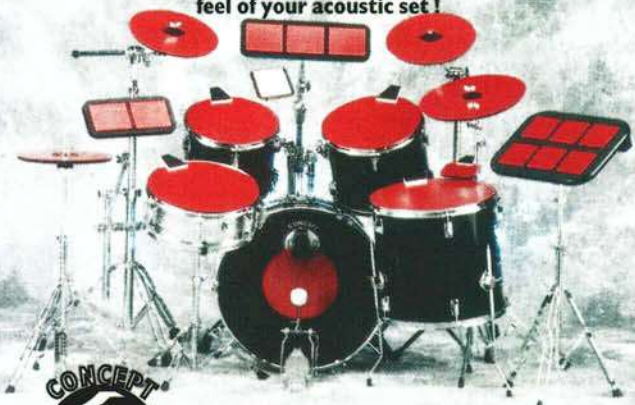
give him a lot of melodic capabilities. What is most startling are his 19" ride and 14" crash cymbals. They are mounted vertically in front, above his head. "Steve Smith had his ride cymbal up high for a short time," Rene explains, "and I found it to be beautiful. Back then, I wanted to have something weird in my setup. That's not so important now, but what it does is give me space for my cowbells, tambourine, and other percussion—and *that's* important. With all of the percussion I use, there's no room for the cymbals anymore."

Another interesting aspect of his setup is the second *mini-kit* to the left of the hi-hat. It consists of a 20" bass drum, a 5x12 soprano snare, 8" Paiste *Bell* cymbal hi-hats, a 12" splash cymbal, a tambourine, and a *Jam Block*. Why the second kit? "It was simple," he says. "I always use all the stuff I have. So when I got an endorsement deal with Sonor, I didn't know if I wanted a 22" or 20" bass drum. They said to take both. They also wanted me to play their new 12" snare. I didn't need it, but they said, 'Take it.' I didn't think I'd use it that much. But two months later it was there: the bass, snare, mini hi-hat, and splash. I

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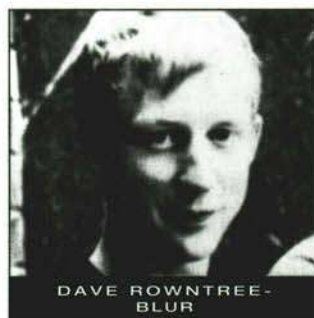


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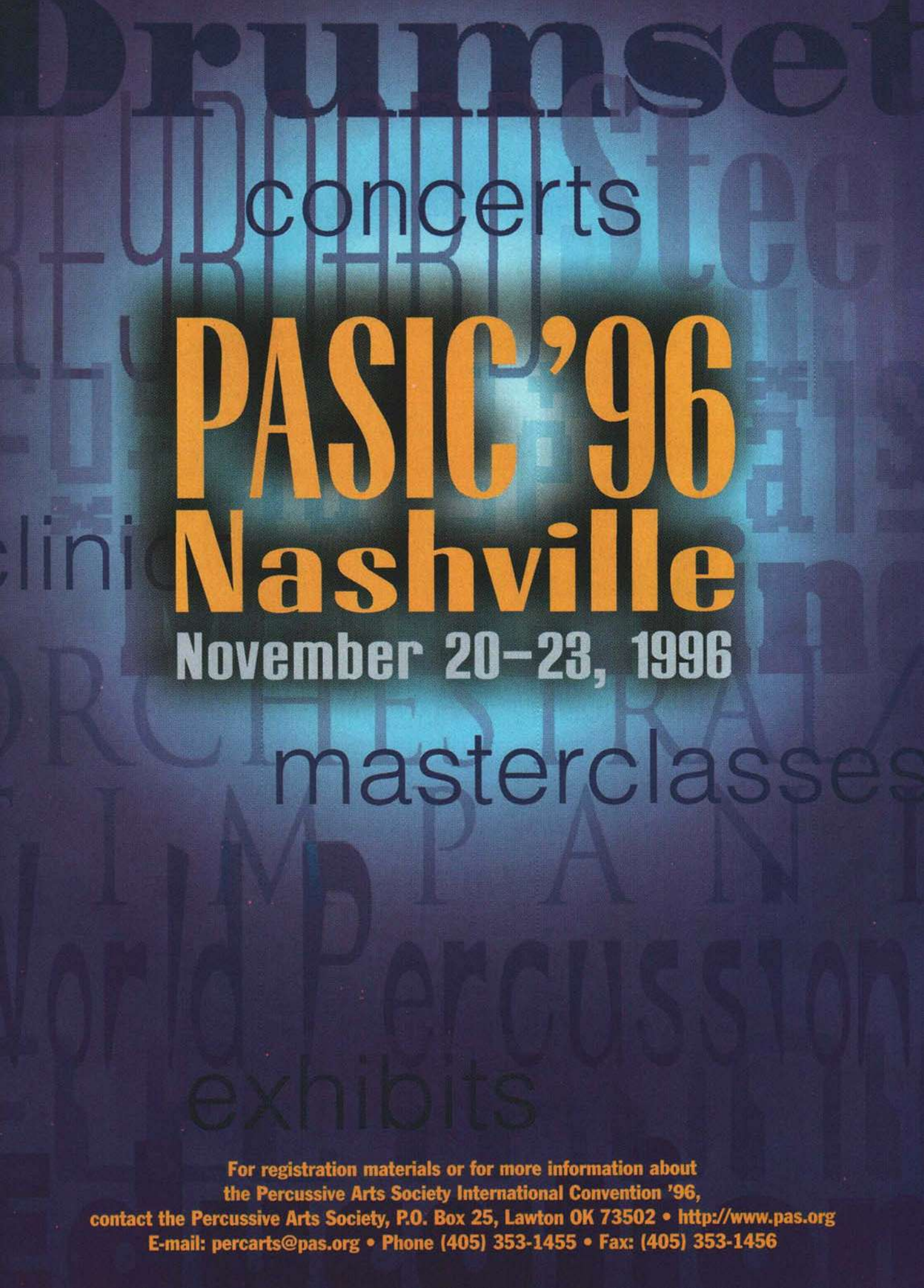
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did a big theater tour in 1994 with Dutch singer Margriet Eshuijs [resulting in the CD *The Wee Small Hours*] and I had it with me. We did many ballads, but also three hip-hop-oriented songs that were great on that kit. It was another sound to use."

Considering the size of his set and the power that he can produce, it's fascinating that Rene plays mostly with traditional grip. "I started very young with traditional grip," he says, "and it still feels better to me. Certain things like left-hand hi-hat playing are easier with traditional grip. It's also a shorter way to the toms. But when I want to play my second floor tom, matched grip has a better reach. And when I play a hip-hop groove, I need matched grip for that energy and the ghost notes."

At thirty-six, Rene has come a long way in his drumming career. In the past few years he has become an in-demand clinician and guest teacher in many music schools throughout Europe. In 1991 and 1994 he performed at the famous *International Drum Days* in Koblenz, Germany, where he received a standing ovation. In 1995 he was the only featured European teacher at the 2nd European

Drumcamp in Germany and Austria, alongside such well-known American drummers as Adam Nussbaum, Ed Soph, Steve Houghton, and Will Calhoun. And judging by the standing ovation he received after his PASIC session, he made a few more friends in America at *that* drum gathering. With his drumming skills and his drive to succeed, we should be hearing more from Rene Creemers in the future. "I want to always study in my head," he expresses, "and play from my heart."

Mark Mondesir continued from page 79

perhaps there would have been more opportunity to play. But in the U.K. there is more emphasis on pop culture. Jazz, here, is more of a minority music that only a few people get to play.

KM: Does being free from jazz tradition emancipate British musicians?

MM: I have met people from the States who are just as freed up. In fact, I find that people in the U.K. pigeonhole you more if you're known as a jazz musician. In the States a good musician can handle blues, jazz, and R&B gigs.

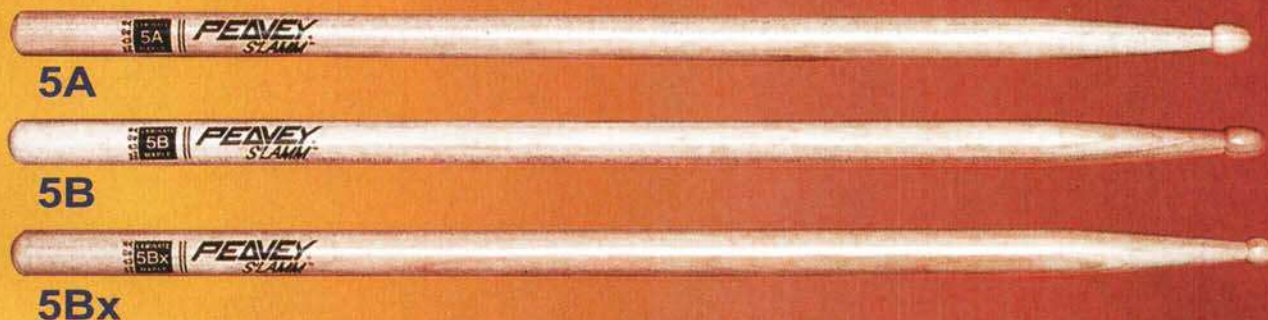
KM: When I saw you with Courtney Pine at The Bottom Line in '87, you were playing ferociously. Courtney seems to like drummers who really push the music to its edge. Did playing with Courtney bring a lot of aggressiveness out of you?

MM: The musical chemistry between Courtney and me was entirely unique. We pushed each other. Sometimes it went beyond a physical thing. Playing with that kind of intensity can be a very magical experience, but since then I've found my direction elsewhere.

KM: What's your direction now?

MM: Courtney's attitude is very aggressive. He likes to drive the situation. As the years went on, if I had to solo or if I had to play behind him, I thought it would be nice to leave a little space, have more of a sense of dynamics. He wants a drummer to go full blast the whole way. After a while I felt like I was just hitting things and making noise. It got less and less musical and expressive from my standpoint.

Playing with Julian Josephs' band, I find there is a time and a place to go mad. I read a *Modern Drummer* interview with Narada Michael Walden where he talked about playing with the Mahavishnu Orchestra.



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John McLaughlin asked him during a gig, "Which horse is the strongest, the horse that can run really fast down a hill or the one that can run down a hill and stop halfway?" Very interesting observation. I think it takes as much strength to learn humility in letting the music work rather than putting yourself before what the music needs. It's about learning discipline and humility.

KM: What is in your setup?

MM: I've been endorsing Pearl drums and Zildjian cymbals since 1987. I'm using a *Masters Custom* kit, the dimensions of which vary because I play ambidextrously. If you see me playing five or six gigs in succession, one time I'll be playing the standard four-piece kit with the ride cymbal on the right side, another time my feet will remain right-side-oriented, but my floor tom and ride cymbal will be on the left side. Other times, I have a ride cymbal on either side—it depends on the gig. Or I might use a double pedal or multiple toms. And my feet switch as well, as I'm working on using hi-hats on either side of the kit.

KM: On your early recordings you sound as if you're influenced by Tony Williams

and Elvin Jones, but on Courtney Pine's *To The Eyes Of Creation* you have a solo drum track that layers polyrhythms in the same style as Dennis Chambers.

MM: That's "The Ark Of Mark." It's a drum composition I wrote ten years ago. My right side is playing an ostinato in seven and my left side is playing an ostinato in five. The left hand is divided between the hi-hat and snare drum, the right hand is between the ride cymbal (in unison with the bass drum) and the floor tom. The two different patterns meet every seven fives or every five sevens. In a very technical sense the time signature is 35/32. The solo is in the same meter.

KM: Have you expanded that approach since then?

MM: I've always thought of rhythms like that. It's only now that my coordination can handle it. Now on that composition, my hands remain the same, but I play unison strokes on the hi-hat and the bass drum in a constant three.

With virtually any time signature I play, I can always play other signatures inside of it. I don't seem to get thrown by it. I don't have to count to keep the time in my head.

KM: What's an average week in your life

like?

MM: I mainly free-lance with Julian Josephs and do other gigs, and I spend a lot of time at home working on composing. I don't play piano, but I have a good sense of harmony and rhythm, and I write on a sequencer. I play what I hear, but I don't always know if it's a flat five with something in the bass—I just play chords that sound right to my ear. Since I'm self-taught I struggle in that sense.

KM: Have you seen Elvin or Tony play live?

MM: Through touring with Courtney I've been blessed to see those people at festivals. It's given me first-hand experience seeing these legendary players perform live. I tend not to focus on their technique but rather on the fact that they originated the concepts they're using. They were the creators. So I think more conceptually in terms of my own technique. Whatever concepts I try to use, my technique has to be of a standard so I can get my drumming across. People seem to discuss my technique, but I don't see myself as a technical musician.

KM: How has your drumming changed through the years?

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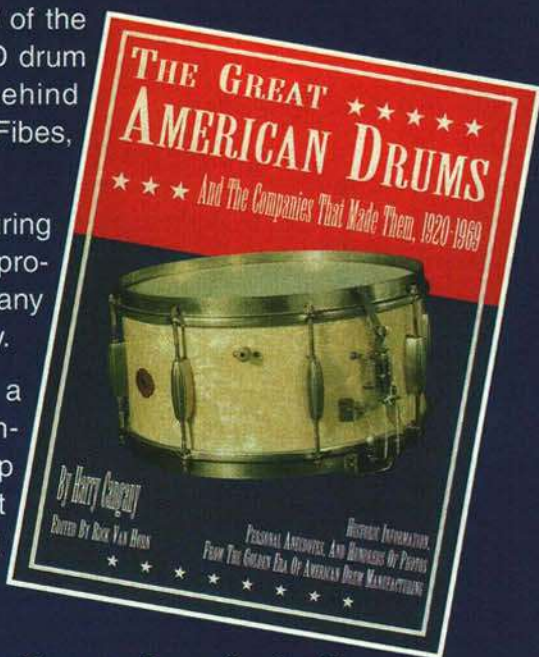
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MM: I think I've been fortunate that in terms of how I play, my position at the kit hasn't caused me any discomfort. In terms of bad habits, I've been lucky not to have many. And I think I've gained more maturity. You're always learning what to play and what not to play. I've gained a lot of experience in the past few years from performing.

Jazz isn't the kind of music you learn in a college or university. The only way is to go out there and work with people who know more about the music than you do. Hopefully you can be humble enough to accept the advice that they're willing to give.

KM: Is any work bringing you to the States soon?

MM: I haven't been over there since playing on Kevin Eubanks' tour in 1993. It would be nice to come over and catch up with some friends like Clarence Penn and Billy Kilson. I'm just waiting for that phone call.



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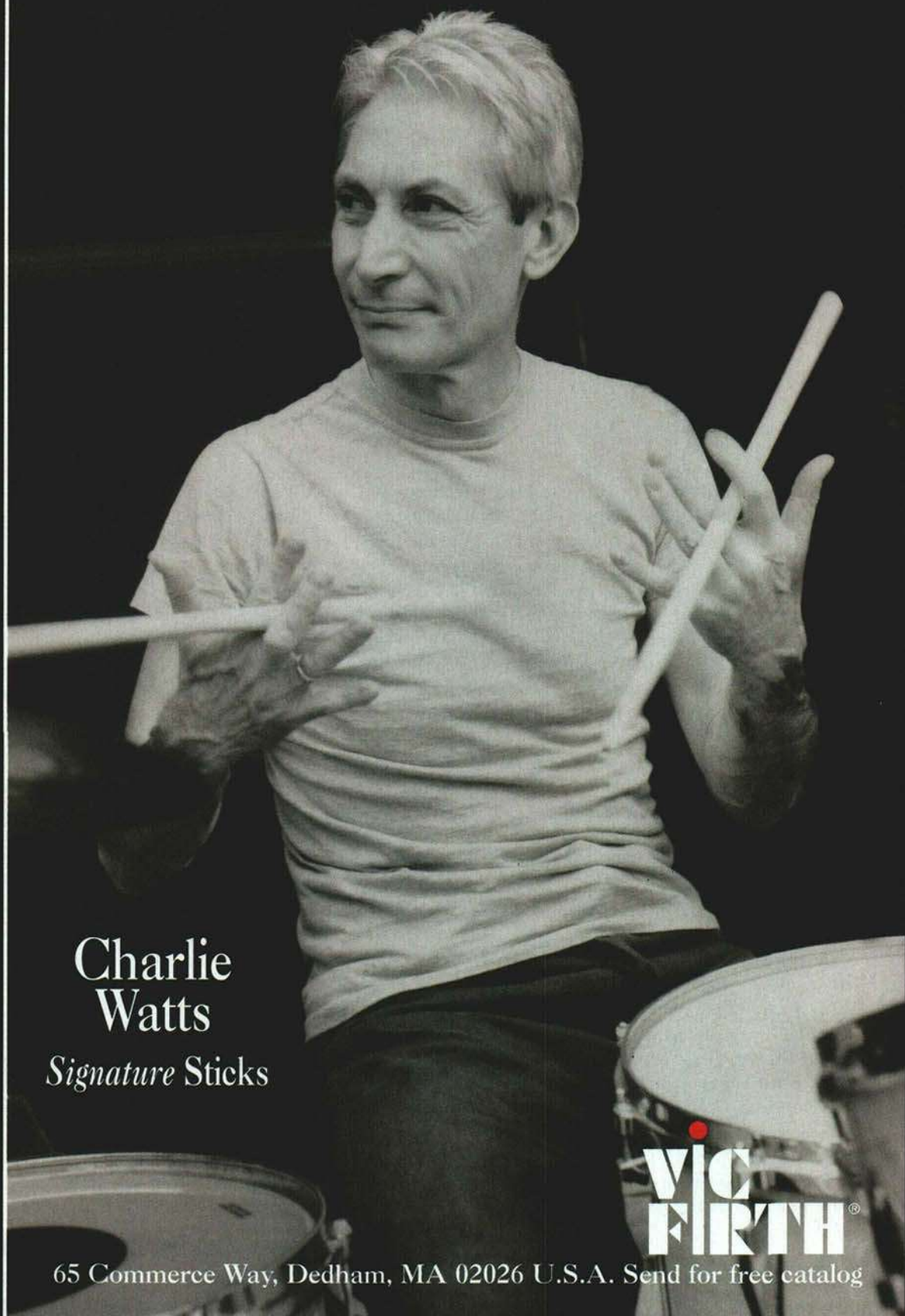
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Drumming On The Edge Of Madness

Lessons With The Drummers Of Cuba

B y C h u c k S i l v e r m a n

Power, strength, subtlety, valor, credence, feel, inner strength, resolve: Someday we will all know that these words, and many more, can be used to describe the drumset artistry that occurs in Havana, Cuba on a daily basis. Simply put, some of the playing that is happening there is incredible.

It had been three years since I was last in Havana, and there have been dramatic changes in the music since then. On a recent trip, I noticed many new and different forms of Cuban popular music as well as exciting applications of Afro-Cuban folkloric rhythms. The new styles have been defined as "salsa fusion" or "salsa alternativa" (alternative).

The fusion style, exemplified by the band Grupo Klimax, is an incendiary mix of Cuban popular music, intense horn arrangements, and aggressive playing. Girardo "Piloto" Barretto is the drummer for Grupo Klimax, and his playing is intense. In fact, the entire band is excellent, with a tight rhythm section, strong keyboard players, and a smoking horn section. It's very aggressive and exciting music indeed, guaranteed to keep you either on the edge of your seat or dancing in the aisles.

The newer type of dance music, called salsa by some, usually has drumset and timbales played by one person, as in the groups NG La Banda (Jimmy Branly on drums), Rojitas y su Grupo (Jose Sanchez on drums), and Los Van Van (Samuel Formell on drums). These aggressive bands swing extremely hard. This seems to be a huge part of the new feeling of dance music in Havana.

The amazing dexterity these drummers possess is incredibly interesting. The groove is strong and flowing, but the drummer is playing many different patterns, seamlessly flowing between snare, hi-hat, bass drum, toms, cymbals, timbales, and bells.

Watching Jimmy Branly play is like watching a hurricane at work, but instead of destruction, the goal is solidifying a smoking groove. It's so different from the "play cascara, make a transition, then go to the bell" type of patterns that so many players grew up with.

The Afro-fusion work of Raul Pineda is another story altogether. One very important concept that Raul shared is the method with which he learned to play drums. Raul did not attend school. He is self-taught and he listened to drummers of the world and mixed that info with the musical depth and breadth of the Afro-Cuban heritage. He did not learn from books.

Raul, along with Other Cuban drummers, comes from a long line of ancestors whose roots are in the Afro-Cuban and African drumming traditions, which are five hundred years old. Raul's percussive artistry is a mixture of those centuries of influences and the other types of music he has listened to. The result is the majesty of his drumming.

Jimmy Branly put it nicely when discussing how he developed his amazing chops. Branly heard CDs and tapes of Weckl, Chambers, and Colaiuta, and developed ideas that *sounded* like what he heard. He then let the Afro-Cuban tradition guide him towards his own applications of those ideas. Because of this creative method, he has ended up with a unique sound and approach to the drums.

Drumset artistry is progressing rapidly in Cuba. I was honored to talk to some of the world's finest musicians there. The following are some ideas I received from four of the finest drummers in Havana. Profuse apologies to those who have not been included, especially the legendary Enrique Pla, Girardo "Piloto" Barretto, and Oscarito Valdes.



Changuito

The Escuela Nacional del Arte (National School of the Arts), or ENA, is located in Playa, one of the barrios (neighborhoods) of Havana. This barrio is much like any other neighborhood in Havana—roosters crowing at all hours (especially right around 4:00 A.M.), people out and about



wrestling with life in modern-day Cuba, and older-model cars negotiating their way through the potholes and broken pavement of the crumbling infrastructure of this city of one million.

Playa is a bit different in that the ENA is located there. In the early morning, redolent with the smell of fresh air and *tropicalismo*, you'll see many young people on their way to practice and learn the musical arts at the ENA. You'll hear the beginning of what will become a cacophony of sound and rhythm. At first it might be the low frequency of a bass drum and then the high scream of a trumpet doing its best imitation of a salsa horn section. Soon those frequencies are filled in by the sounds of congas and clarinets, saxophones and snare drums, trumpets and teclados (keyboards). At the center of this mass of sound is the ENA building, a massive structure of four floors whose facade, fading and somewhat dilapidated, cannot hide the flurry of musical activity occurring in each practice room.

This is the scene where Jose Luis Quintana teaches. Quintana, a.k.a. Changuito, is the famous drummer/percussionist who turned Cuban drumming on its ear, most notably in his work with the seminal Cuban band Los Van Van. Changuito *invented* the style of songo, and single-handedly renewed interest in using the drumset in Cuban dance music. Most importantly, he supplies the world of drums and percussion with a continuous flow of musical and percussive ideas.

Changuito is revered in Cuba. Everyone knows him: taxi drivers, kids, dock workers—even customs officers. (I got into Cuba very easily my first time because the customs officer loved the fact that I knew about Changuito!) To a large extent this great musician has affected *life* in Cuba.

Since his departure from Los Van Van, Changuito has been increasingly busy playing and teaching in Europe, the U.S., and Canada. He has appeared on video with his students and friends Giovanni Hidalgo and Ignacio Berroa, and he is about to have his own pair of videos—one on drumset, another on hand percussion—produced by DCI Music Video.

The drummers in Cuba have an interesting story to relate about Changuito. When he was playing in Los Van Van, most of them followed him like a guiding star. He was charting new ground, mixing traditional Afro-Cuban rhythms with outside influences—and he had, and most definitely *still* has, chops.

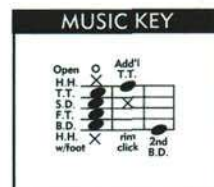
When Changuito tried new things, drummers followed—and when he and Los Van Van parted company, the guide was gone.

One of the most interesting things about the art of drumset in Cuba now is the variety of styles. Why is this occurring? Interestingly, Changuito's departure from Los Van Van allowed each drummer to chart his own course—but always with the influence of Changuito strongly apparent. Each drummer with whom I spoke stressed that Changuito is the father of the new movement of drumming in Cuba.

A Lesson With Changuito

The following three exercises from the great Changuito give us some new 6/8 ideas, a great fill idea, and an interesting application of the cascara pattern.

The first 6/8 groove involves double paradiddles played on the hi-hat. Simple? Maybe, but it certainly sounds very good. Changuito played this at a rather bright clip, with the solo bass drum note on the down beat leaving a lot of space.



It's very easy to be analytical about how this next idea works. It has been written in 3/4 to facilitate performance. Once you master it at this level, you will most assuredly be able to feel it in its original 6/8 form. The objective is to perform the basic groove from the previous example three times, with the fourth time being the notated fill. Suffice it to say that this is a great hand exercise, using what loosely can be described as six-stroke rolls. The phrasing, against what was a two feel in the previous groove, provides an unanticipated three-against-four pulse.



The last pattern is very impressive. Here was Changuito, the master percussionist, playing this beautiful pattern. When he played it, the image that came to mind was of a butterfly, fluttering lightly through the room. The smile on his face let me know that he was happy with the result. Changuito told me he had practiced this pattern for years.



Jimmy Branly



Outside at the Carnaval there is fire in the streets. The comparsa groups, cranking out the Carnaval rhythms of conga, are winding their way through the crowds near the Malecon, Havana's famous seawall. Thousands of people fill the streets, drinking cheap Cuban beer (at

eight cents a cup) and eating all sorts of fried treats from hastily set-up stands. The funky odor of cigars fills the air, as does the salty sea spray.

The weather is cool this February evening, but the heat is about to be turned way up. You can sense the mood of anticipation in the throng as NG La Banda is about to turn it on. NG is one of the hottest bands in Cuba, popular with all the people as a great dance band in the new salsa-fusion style. The drum chair is arguably the most important part of this band. The drummer holds down the drumset *and* timbales and has to be strong and swinging.

Recently there was a change made when Calixto Oviedo, long a fixture with NG, had to be replaced. Who would be chosen? His name, Jimmy Branly. (Where's this guy from, Chicago?) A young-looking twenty-four-year-old, Jimmy is mild-mannered and courteous. He's been playing professionally since 1987, and his credits include the group Uarteto Espacio, on whose CD a twenty-year-old Jimmy sounds simply amazing. He was an obvious choice for NG.

Does Branly seem nervous before the gig in front of the large Carnaval crowd? No. In control? You bet. Up on stage, with about 6,000 eager pairs of feet waiting to cut it up, Jimmy's arranging the band's drums. (Branly doesn't actually own a set of drums, or cymbals, or even a practice pad. Everything is state-owned, and at this moment Jimmy has only three pairs of drumsticks. By the end of the gig he'll be down to one pair.)

Before you know it, bandleader Jose Luis Cortes is counting off one of NG's big hits. The next two hours are filled with non-stop rhythm and grace, funk, fusion, and *fire*. Man, does this drummer *burn*. The street is alive with movement and Jimmy is absolutely smokin', holding court over a very tight rhythm section.

A word from Jimmy: "In the name of Cuban drummers I would like to thank the drummers of North America for your great influence, great music, and styles. Thanks especially to Dave Weckl, Vinnie Colaiuta, Steve Gadd, Dennis Chambers, Peter Erskine, Omar Hakim, Jack DeJohnette, Elvin Jones, Jeff Watts, Will Kennedy, Terri Lyne Carrington.... Wait! I want to thank *all* the drummers! We take your experience and mix it with our roots. Thank you!"

A Lesson With Branly

One of the amazing things about all of the drummers seen in Cuba is their independence. But it's not just technique; each limb is suffused with feel, thus the overall effect is one of amazing depth and movement. The exercises shown here are presented so that we can begin to approach the drummers' dexterity and flow—which is actually very unlike the method with which they used to learn these basic Cuban drumming ideas.

Branly's exercise involves his adaptation of what he calls a conga pattern, which is to be played at a fast tempo. (*Practicing* at a slow tempo, however, is necessary.) The "ride" pattern is a two-measure phrase.



The following patterns are to be played along with the ride pattern. These parts are like the open and closed tone of a low timbale (called the "embra") and are played from cross-stick to tom.



Here is another variation that is a bit more complicated.



Here is the bass drum part, along with two possible hi-hat parts you can play with your foot.



Raul Pineda

The extraordinary Cuban group Syntesis is a strong mix of many styles of music—Afro-Cuban, jazz, funk, and rock. They play powerful, driving music, propelled by the drumming magic of Raul Pineda, a twenty-four-year-old master.

Raul's style is a brave mixture of all the above-mentioned musical styles, with drumming influences that include Omar Hakim, Jack DeJohnette, Dennis Chambers, and Dave Weckl. Possibly the most important aspect of Raul's drumming is his deep roots in the Afro-Cuban culture and folkloric styles. Raul lives it, breathes it, *and plays* it. Chops? Yes! Feel? Oh, yeah! Solo chops? Oh, man! Funk? The baddest!

I was brought to a synagogue in Havana where Raul was waiting. The setting was an auditorium where a beautiful DW kit was set up. A drumset such as this is not a rarity in Cuba, it's an *impossibility*. This kit was a recent donation from Tris Imboden of Chicago.





At a very early age Raul Pineda commenced his practice of the drumming arts with various groups in the Havana area. At twenty years of age he began his work with Syntesis. It is in this band where Raul has, with great care and respect, incorporated the rhythms of the Afro-Cuban culture. Raul stresses that he uses these rhythms in combination with the modern techniques of drumset artistry. It is this combination that has enabled him to develop a truly unique style.



A Lesson With Pineda

Raul Pineda feels the roots of Afro-Cuban drumming. One of the roots is the music of Abakwa. The first exercise here is a common Abakwa pattern, which uses clave for the bell pattern. Counterpoint to that is a typical tumbadora pattern. (There are three drums used to play Abakwa, along with a solo drum. Typically, these drums are not tumbadoras.) The left foot plays the pulse; Raul used a cowbell attached to a foot pedal assembly.



Next is a four-measure pattern that incorporates the sound and feel of Raul's application of Abakwa to the drumset. This is a difficult pattern, but the interplay between bell (or similar ride surface), cross-stick, bass, and toms is a joy to behold.



A common characteristic of several drumset artists I saw in Cuba was incredibly fast double bass technique. Both Jimmy Branly and Raul Pineda utilized double strokes on both pedals for an amazingly fast, smooth, and strong attack. The following groove is but one example of Raul's chops. (Notice that the doubles begin with the right foot.)



Jose Manuel Sanchez

Jose Manuel Sanchez (top) with the percussion class from the Manuel Saumell Music School



Jose Manuel Sanchez plays for one of the hottest new groups in Cuba, Rojitas y su Grupo. Jose is different from the other drummers I spoke with because he has only been playing the drumset for one year—timbales have been his main instrument. However, Jose has developed quickly as a drumset artist, and his grooves are strong and meaningful. We spent a couple of hours in the backyard of a funky home in the Vedado barrio of Havana, grooving the day away.

A Lesson With Sanchez

Here is one groove idea based on rumba clave. Jose is quite ambidextrous, and this pattern shows it. The pattern has you playing clave with the left hand on any handy sound source (notated on the hi-hat line) while the right foot (on the bass drum) and the right hand (on snare drum, or floor tom where indicated) play rhythmic variations against it. Although not written, Jose played 8ths with his left foot on the hi-hat. Try to get past the notation and make these patterns really groove.



These beats are typically used in a type of groove that is played in many of the newer styles of Cuban dance music. There is a section in many of the songs where the music breaks down to just drums, congas, and piano. The bass player plays a kind of slap sound while the drums lay down these grooves. This part of the song is called "masacote." During this part of the tune the dancers go crazy.



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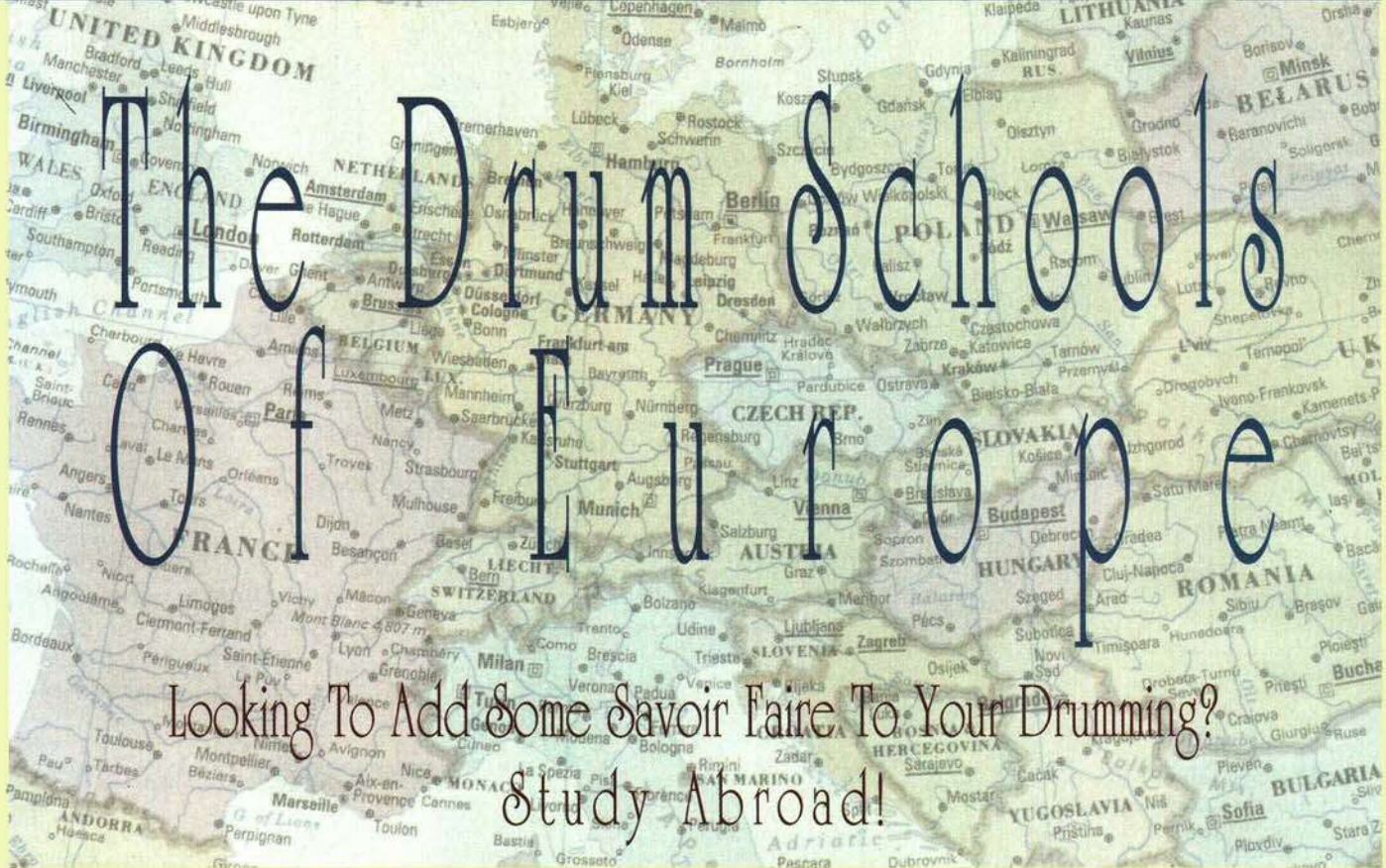
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By Chuck Silverman

We all want to improve as drummers for many reasons. Some of us want to reach for the stars, while others want to hone their craft for reasons of self-expression. There are those among us who yearn to perform before thousands of people in huge arenas, while others simply want to be able to play at a local jazz club with friends. Whatever the case, we *all* want to sharpen our skills. And the best way to learn? Find a qualified teacher.

But where do you go to find the right teacher? Once again this depends on your goals, your time, your commitment, and your finances. Private teachers, local drum store teachers, local college or university professors—all of these are options if you can find the right match for your talents, personality, and goals.

Some drummers opt for a "technical" school—schools that focus only on drumming. There are several in the United States that are very good. And if you're a drummer in the States it seems logical to choose a school relatively close to home. But *wait*. There are alternatives to an education here—the drum schools of Europe!



Europe is exciting—rich with history, yet on the cutting edge of what's happening today. The continent is laden with culture, full of ideas and potential influences, and for an artist of any kind it is inspirational. More importantly for us, though, is that Europe has many excellent drum schools with talented teachers who are very well-versed in the styles and techniques you need in order to grow and mature as a musician. Many of these teachers are seasoned pros who have been plying their trade all over the world.

Drum schools in Europe tend to be located in most of the major metropolitan centers throughout the continent and the United Kingdom. They range in size of enrollment from a couple of dozen students to hundreds. The curriculum ranges widely from set courses to individual instruction. You'll find entire buildings of varying room sizes devoted to the art of drumming. There is also the one-room schoolhouse approach. Drum schools are found within drum and music stores, private homes, government buildings—anywhere you can fit a set of drums and two people willing to share the art.

The general approach to teaching, learning, and performing is a bit different in Europe than it is in the States. There are drum school "chains" in Europe, which may incorporate dozens of satellite schools, each staffed by qualified instructors. These chains of schools are governed by rules that all teachers must follow, mostly a certain curriculum that must be accomplished before students can earn a diploma.

There are also the technical schools that offer a similar approach to the drumming art to those found in the U.S.—yet their locale adds a whole new twist. After all, studying at a drum school in, say, London, Rome, or Amsterdam will definitely give you opportunities quite different from schools in the States. The mix of culture, night life, and energy found in these metropolitan centers offers new and exciting input.

Imagine spending the day in intense study with a very fine teacher at one of the excellent percussion institutions in London. After a day of study and practice you then have the city of London to explore. The cultural mix will floor you! What's your pleasure, jazz at Ronnie Scott's, a salsa band in Soho, or a top act at Wembley Stadium? Or maybe you want to spend some more time "shedding" with your classmates,



people who happen to come from all over the world. Imagine the possibilities!

The diversity of musicians found in major European cities is also amazing. There are opportunities to hook up with all types of players.

Many schools are happy to assist you in forming a band and network with other musicians.

The purpose of this article is to point out the possibilities of studying abroad and to suggest a few schools in Europe.

There are several ways that you can use the information

in this article. Perhaps you are looking for an environment that will offer a very intense one-year course of study—an atmosphere that will envelop you, giving you all that you need to learn and grow. There are several schools that can offer these types of educational opportunities.

An exciting alternative would be to investigate the possibilities of organizing a tour of several schools and locales. A three-month tour might be ideal. For example, start in London for two weeks, proceed to the Netherlands for another two weeks, then on to Germany, and then France. This way you can sample different locales and drumming experiences.

The following is a small sampling of schools in Europe that have an excellent reputation here in the States. Look over their features, think about what you might like, and then contemplate what you're hoping to do with your drumming. Studying in Europe might take you to that next level!

TAMA/PAISTE DRUM SCHOOLS France

Alain Gozzo

1, rue Charles Cros—BP 57

95322 Saint Leu la foret Cedex, France

tel: 33 1 39 93 26 88

fax: 33 1 39 95 44 31

Eric Thievon

175, Allee des Mesanges

38330 St Ismier, France

tel: 33 1 76 52 38 05

fax: 33 1 76 52 28 55

Daniel Pichon

24, rue Victor Massee

75009 Paris, France

tel: 33 1 44 53 02 70

fax: 33 1 44 53 02 71

Alain Gozzo (renowned performer, clinician, and founder of the Tama/Paiste Drum schools), Eric Thievon, and Daniel Pichon are three of the top instructors in the Tama/Paiste drum school system. Eric and Daniel are very well-respected performers and teachers with credits ranging from major European concert halls to recording studios.

Alain Gozzo says that the school's main goal is to give each student the tools necessary to perform at a high level in today's music scene. Alain, Eric, and Daniel also make the point that the goal of their school is not to teach technique for technique's sake.

Emphasis is placed on developing the ability in each student to serve the music.

There are seventy TP drum schools located in Europe, and each is equipped with recording equipment and a library containing recorded materials as well as books and videos. Daniel Pichon states that he has the materials to be able to instruct everyone from the "music-loving layman to the professional-to-be." Daniel's teaching practice also includes instruction in using MIDI, multi-track recording, drum machines, and triggering devices. At Daniel Pichon's school in Paris, students are regularly treated to master classes, MIDI workshops, exhibitions, and training sessions with visiting pros from all over Europe and the States.

Eric Thievon teaches in the city of Grenoble, France—one of the most beautiful places in Europe. Along with this beauty, you have the opportunity to study at Eric's school, A.B.C. Drums. Eric is a respected performer and teacher whose specialty is the practical

application of Cuban and Brazilian rhythms. A.B.C. Drums is also well-equipped with a recording studio (sporting a sixteen-track board), MIDI, and sequencing capabilities. Various percussion instruments augment the drumsets available for playing. Eric is assistant to Alain Gozzo and develops many of the programs for the TP system. He is very involved in the ongoing relationship between the system and American-based drummers, such as Simon Phillips, Jonathan Mover, Steve Houghton, Alex Acuna, Luis Conte, and Rick Latham.

The TP system has a very well-thought-out instructional program, and every school within the system follows the same program of development. There are three levels to the program—elementary, medium, and advanced—each with its own curriculum and testing. It is a very thorough educational experience, comprised of many different method books, regular testing to ensure growth, and practical experience.



DRUMSCHOOL CLEUVER The Hague, The Netherlands

Hans Cleuver

Badhuisweg 29

2587 CB Den Haag, The Netherlands

tel: 31 703550647

fax: 31 70 358 4632

Europe has its share of beautiful, inspiring cities, and Den Haag (The Hague)

certainly falls within that category. What may be attractive to a music student is the fact that due to the efficient European rail system, many cultural centers of Europe are within easy reach from The Hague. Studying at Drumschool Cleuver, one can learn from some of The Netherlands' (and Europe's) finest drummers and percussionists. On one day you may find yourself practicing in an inexpensive studio in The Hague, and then exploring another European city that night, catching some of the fine music or other cultural events.

Top-quality equipment is featured in the drum school's cozy environment. Two fully equipped studios feature high-quality audio

and video gear. The favorite method of the teachers at the school is to have students perform with the many "music minus one" audio tapes and CDs readily available—they're a part of the curriculum.

As an important addition to the curriculum, Hans Cleuver writes some of the most intense, interesting, and applicable drum exercises you'll find anywhere. (He is a regular contributor to Holland's top music magazine, *Slagwerkkraant*.) And Drum-school Cleuver regularly organizes master classes with highly regarded drum-

mers and percussionists from around the world.

Many bands from Holland and nearby countries contact the school, searching for drummers to complete their projects. And several drummers who have rated high in European musician polls have studied at Drumschool Cleuver. These facts say a lot about the quality of teaching and learning going on at Drumschool Cleuver. The school will also assist you in putting a band together. Teachers



from the school will even come to your rehearsals and gigs to check your progress and offer constructive critiques. What a great reason to spend some time in Den Haag!

DRUMMERS INITIATIVE

Amsterdam, The Netherlands

Franc a.d. Brinke

Rustenburgstraet 356 hs

1072 HD Amsterdam, The Netherlands

tel: 31 206757150

fax: 31 206622030

Amsterdam is another amazing European metropolis. Culture emanates

from the city in the form of classical music, great jazz and rock artists, wonderful museums full of classic works of art, breathtaking architecture—and the spirit of openness of its people. But surprisingly, there's only one drum school—Drummers Initiative. Situated near the home of the proprietor, Franc a.d. Brinke, DI is closely affiliated with Drummers Collective in NYC. Franc's mission is simple and well-put: "To appreciate the diversity in interest shown by students and to believe that all music is worthwhile."

Drummers Initiative is in a growing stage because of its rise in popularity. What is

now a relatively small operation building-wise needs to be expanded to better serve the number of drummers and non-drummers interested in studying there. A plan is now being developed to move the Institute to a more suitable location, where more facilities can be located and where all activities can take place.

An important development at DI is an emphasis placed on non-drummers, trying to show the general populous how they can benefit from learning about drumming. Franc and the DI staff are actively reaching out to many people and organizations, getting the word out that rhythm and drums are

Drum Schools At A Glance

SCHOOL	number of students currently enrolled	number of drum and percussion teachers	average class size	classes and styles taught	hours of operation	degree program available	electronic computer classes	housing situation and costs	student profile
TAMA/PAISTE DRUM SCHOOLS, FRANCE	2,500 in 70 schools throughout France	over 50 throughout France	from 1-to-1 to small class	reading, all drumset styles	varied	no	Atari, Cubase, recording classes	hotel costs vary with locale	n/a
DRUMSCHOOL CLEUVER, DEN HAAG, NETHERLANDS	300 per week	14 drumset, 2 percussion	private lessons only	all styles, including reading for big band	7 days a week, 7 A.M. to 12:30 A.M.	certificates available that may be transferable to U.S. college	drum machine classes	local hotels approx. \$400 per month	drummers of all ages, male and female
UNIVERSITA DELLA MUSICA, ROME, ITALY	50-60 drum and percussion	10	largest class has 3 students	basic technique for all styles, advanced courses in funk, Latin, and jazz	M-F, 10 A.M. to 9 P.M.	3-, 4-, and 5-year non-transferable certificate programs	MIDI, computer, sound engineering	affiliated with local hotels and residences, contact office for listings	age range is 20-25, with slightly higher male-to-female ratio
DRUMMERS INITIATIVE, AMSTERDAM, HOLLAND	75-100, varying from private to workshop attendees	7	1-to-1 lessons, workshops with guest artists, perc. ensembles	all styles, with emphasis on basic principles of drumming	7 days a week until midnight	conservatory courses	n/a	n/a	drummers of all ages, male and female
DRUMMERS INSTITUTE, DUSSELDORF, GERMANY	70	11 drum and percussion instructors	small drum groups (4-5), masterclasses (18-400)	all styles except classical percussion	M-F, 10 A.M. to 9 P.M.; weekend events	government sanctioned trade school, 10-week, full-time diploma	studio electronics	\$200-300 per month	male, average age 25
MUSICIANS INSTITUTE, LONDON, ENGLAND	40 full-time, 20 part-time	10 drum and percussion instructors	15 students per class	all basic styles	10 A.M. to 6:30 P.M.	one-year diploma course	MIDI, electronic equipment classes	£40- £100 per week	mostly male, 20-40
DRUMTECH, LONDON, ENGLAND	60 full-time, 200 part-time and private lessons	6 drumset, 2 percussion	maximum of 10 students per class	all basic styles	M-F, 9 A.M. to 10 P.M.; weekends, 10 A.M.-6 P.M.	2-year course is diploma in higher education; degree available with additional yr.	MIDI classes available	\$75-80 per week	mostly male students, w/female enrollment growing
DRUMMER'S FOCUS, MUNICH, GERMANY	300 in Munich, 150 in Stuttgart	15 in Munich, 5 in Stuttgart	1-to-1 or 2 students and 1 teacher	all basic styles; no percussion lessons	M-F, 10 A.M. to 8 P.M.	n/a	recording classes include "behind the board" experience, studio technology	hotels at \$40/night; small apt. \$400-600 per month	average age of beginning level, 18; pro level, 24; 10% female

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fun for all. To that end, Franc and the staff at DI believe that there is room in Amsterdam for a "rhythmculture," where many different types of activities can take place. The mission of Drummers Initiative is to provide drummers interested in furthering their skills with quality instruction and also to attract and involve all who are searching for new and creative ways of expressing themselves.

There is an eight-person staff at DI, and they cover drumset instruction, Brazilian, African, and Afro-Cuban music, and music theory. Coursework is adjusted to the individual student.

DRUMMERS INSTITUTE

Dusseldorf, Germany

Jan Rohlffing, director
Reisholzer Werfrstr, 19-21
40598 Dusseldorf, Germany
tel: 49 211 7900574
fax: 49 211 790210

Jan Rohlffing informs us of the intense, one-year course that is available at Drummers Institute. The curriculum is extremely well-conceived and very current. DI in Dusseldorf has a highly qualified fac-

ulty including instructors who have performed with artists such as Chaka Khan, Randy and Michael Brecker, Ernie Watts, Joe Sample, and various European artists. And many of the teachers at Drummers Institute have studied with some of the finest teachers from around the world. DI is considered one of the finest schools in Europe.

Dusseldorf is situated in central Germany, not far from major metropolitan European cities including Berlin, Paris, Brussels, Amsterdam, and London. Many major classical, jazz, fusion, and rock artists visit Dusseldorf, making it a very exciting and inspirational location. Many top international artists regularly visit DI for master classes. Among these artists are Simon Phillips, Billy Cobham, Peter Erskine, Terry Bozzio, Danny Gottlieb, and Gary Chaffee.

Students are guaranteed a minimum of two hours a day practice time in one of the practice rooms at Drummers Institute. Each room is well-equipped with drumsets, percussion, bass, and guitar amps, and PA systems. Some rooms have multi-track recording equipment.

Since there is bass and guitar instruction

offered at DI, ensembles are a big part of the curriculum. Vocal and keyboard instruction have recently been added as well. This almost ensures that you'll be involved in live playing ensembles. There are various types of ensembles, ranging from jazz to Latin, odd time to rock styles.

MUSICIANS INSTITUTE

London, England

Andie Anderson
131 Wapping High Street
London E1 9NQ, England
tel: 44 171 2650284
fax: 44 171 4883658

Located in the eastern part of London, MI caters to a cross section of musicians from Europe, America, and other parts of the world. The atmosphere is electric and energetic. Students mill about, sharing the latest musical ideas or discussing last night's killer concert at a local club. MI London prides itself in the elements making up the students' coursework. Experienced and knowledgeable tutors, integrated courses, and a sound curriculum make for what can be a very rewarding, growth-oriented experience for the student.



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"Learning what you want to learn when you want to learn it" is MI's slogan. They have developed programs to make this statement come to life. One such program is their new "Five-Day Schedule." Under this program students have "core" curriculum classes and opportunities to take elective and specialized classes throughout the week.

Cosmopolitan means belonging to all the world. This adjective more than applies to London, a city that many consider the musical mecca of Europe. Many styles of music—classical, metal, rock, reggae, salsa, jazz, country & western, fusion, indie—are always available somewhere nearby. Plus the excitement of the interweaving of cultures is evident at MI. Your courses can sample from different globally

rhythmic elements, while always being guided by a studied and experienced teacher. Many of the teachers at MI perform in town or in other European cities within easy reach of London. (Paris is only a brief train trip away!) As with many of the other schools highlighted here, guest artists abound, including the likes of Bernard Purdie and Ricky Lawson.

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Students from the U.K., France, Spain, Italy, Japan, Canada, and the U.S. make up the student body at the school, giving you the opportunity to meet, hang out with, and learn from people of many different cultures. (This idea alone is one of the most important to consider in studying overseas.) Impressive indeed is the fact that "name" drummers regularly come to the school to brush up on their skills. Some of these have included former Dire Straits drummer Pick Withers, Phil Selway of Radiohead, and Jason Cooper, the new drummer with the Cure.

Instructors at DrumTech reflect the school's commitment to a well-rounded educational experience. Francis Seriau is a very respected player, with a fine reputation throughout Europe. Paul Elliott, veteran session performer, is also one of the highly qualified instructors. There are four other drumset course instructors and two specialists in Afro-Caribbean and Brazilian percussion.

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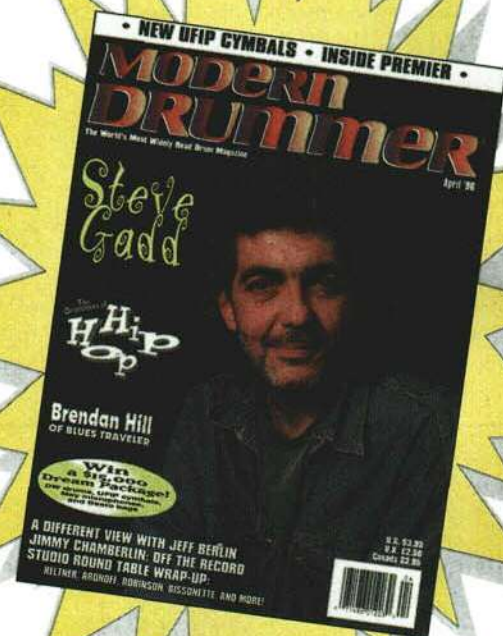
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B-13



larger facility that also incorporates a bass and guitar school. This allows DrumTech students the opportunity for live performance workshops (with video analysis of student performances), musician networking, and the possibilities of forming projects outside of the school.

DrumTech's approach is important in that it stresses the interrelationships between all performers, not just a single-minded approach of learning to play drums. DrumTech students are sought after not only for their drum skills but also for their ability to relate to other instruments and musicians. The learning process is geared towards getting students the gigs they want and deserve.

DRUMMER'S FOCUS

Munich, Germany

Cloy Petersen

Hohenzollerstr 61A

80796 Munich, Germany

tel: 49 89 273 1091

fax: 49 89 273 1093

DRUMMER'S FOCUS

Stuttgart, Germany

Andy Witte

Wilhelmstr 9

70182 Stuttgart, Germany

tel: 49 711 2349933

fax: 49 711 2349922

Drummer's Focus has two schools, one in Munich and the other in Stuttgart. Each school is outfitted with four fully equipped teaching studios complete with drumsets, PA systems, play-along tapes, and, of course, excellent teachers! Each school has a library of over two hundred play-along tapes in many different styles. Drummer's Focus's enrollment is among the largest in Germany, with a total of 450 students at both campuses. Although they have a large enrollment, a one-on-one or two-on-one teaching format is adhered to by the school.

Each student is guaranteed a quality experience. Drummer's Focus is especially proud of its alumni, some of whom are among the busiest performers in Germany.

Unique to Drummer's Focus is the fact that each *teacher* must complete a special "Teacher-Formation," a course lasting eighteen months. This is to ensure that each student receives a quality education. Cloy Petersen, founder of Drummer's Focus, is the Munich campus's main teacher. The other teachers at the schools have great credentials, from European tours to recorded performances. It's a very well-rounded and talented faculty.

The concept behind Drummer's Focus reveals the deep commitment of Cloy Petersen and the rest of the faculty. They believe in a total conditioning aspect of teaching, where the student is encouraged to develop "body, spirit, and soul." This can help the student to use his or her body in a natural way to create good time, very grounded expression, and an easy approach to playing. This development takes some time, which is why Drummer's Focus has students for up to four or five years. This does not discount the fact that much can also be learned in a relatively short period

of time.

Both campuses are located in areas that regularly feature local and international artists. For example, Munich has three professional symphony orchestras. As with many of the cities highlighted, major capitals and large cities are within relatively easy reach via the excellent European rail system.

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When in Rome do as the musicians do: Every Thursday they read *Il Messaggero* or *La Repubblica* newspapers, where you'll find listings of most of the concerts and events happening in and around the city. Rome is one of the busiest scenes for international musicians. On any given night you might see John Scofield, Keith Jarrett, Joe Henderson, or Chick Corea at a local club or concert hall. Many international acts in other musical styles make sure that Rome is on their concert schedules. There are

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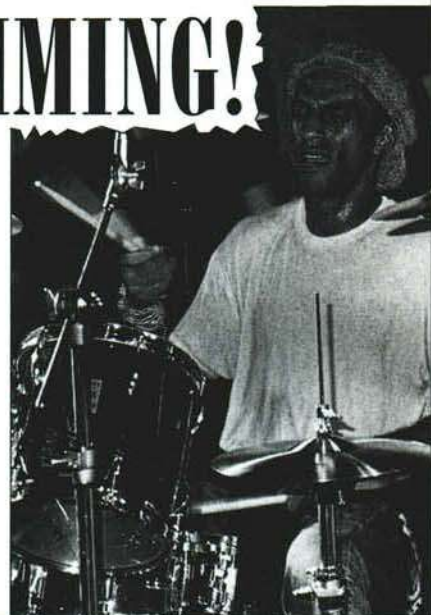
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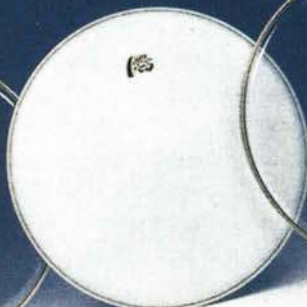
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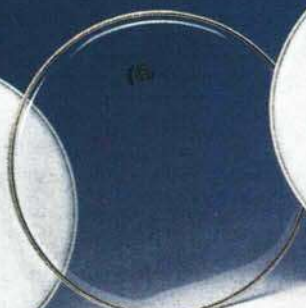
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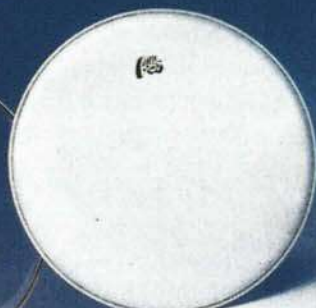
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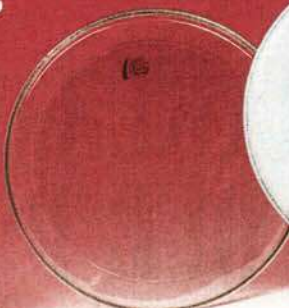
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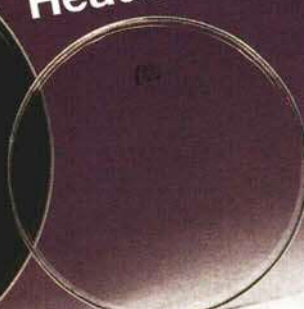


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numerous clubs within the city featuring music from all different cultures and countries. And when you need a break, there is always Rome, one of the most beautiful and ancient cities in the world. The Università della Musica is located within walking distance of Saint Peter's Basilica, the Coliseum, and the Vatican. The history and culture will stun you—and the up-to-date Roman attitude will inspire you.

The Università della Musica offers an intense musical experience for beginner and seasoned professional alike. The drum and percussion staff at the school has ten top-flight instructors who teach courses including basic technique, coordination, reading, and advanced funk, jazz, and Latin. Every teacher in the drum department is a prominent working pro, lending practical and incisive instruction to both novice and advanced drummers.

Workshops and master classes are a feature of the learning environment at the Università della Musica. Great international drummers and percussionists have performed and shared their knowledge of drumming at the school. Among these well-known pros are Dave Weckl, Kim Plainfield, Danny Gottlieb, and Pete Zeldman.

The Università della Musica also has classes for many other instruments. This allows the percussion student the opportunity to broaden his or her musical knowledge. It also gives the drummer an opportunity to perform in many of the workshops and recording sessions that occur on an ongoing basis. Ensemble classes meet regularly, giving students the opportunity to perform with small bands, quintets, sextets, and big bands under a teacher's supervision. These ensembles enable students to play a variety of music from jazz to modern pop.



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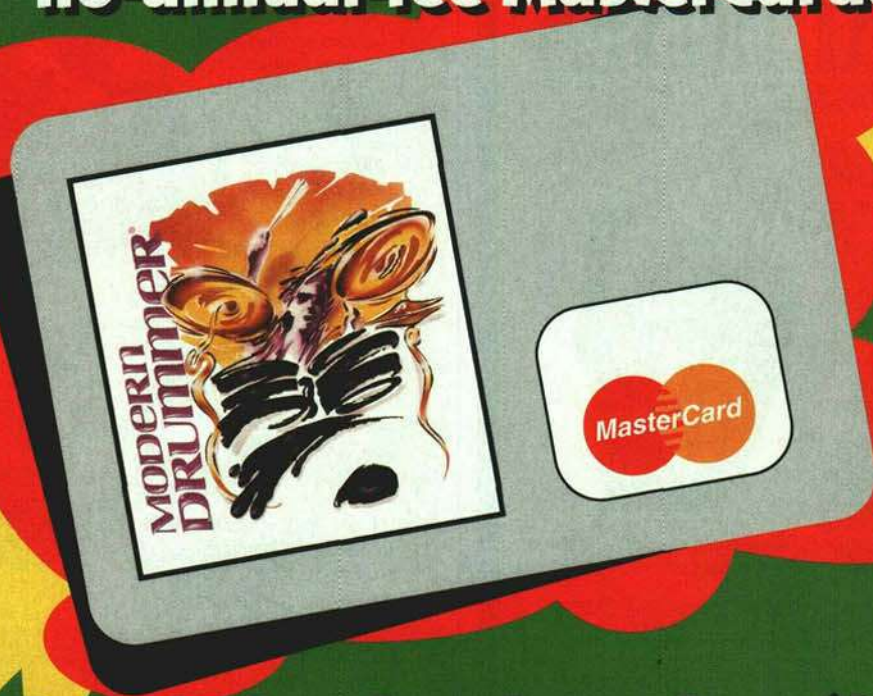
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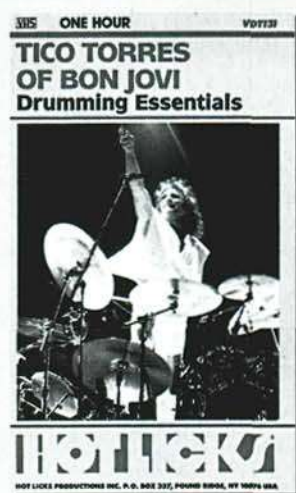
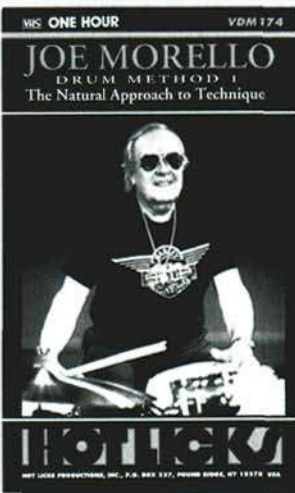
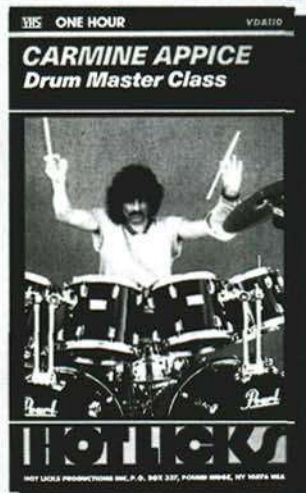
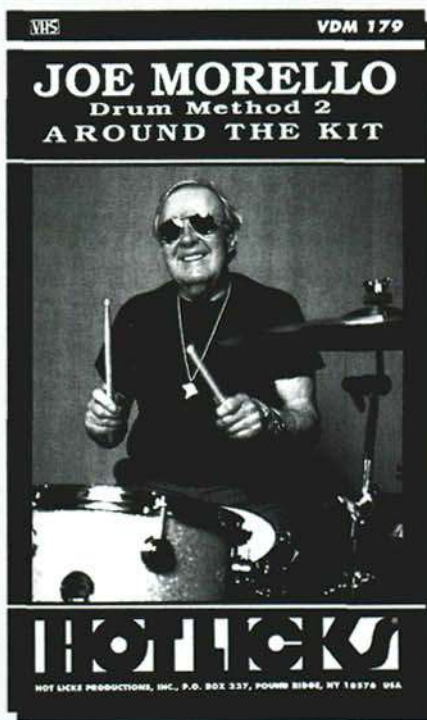
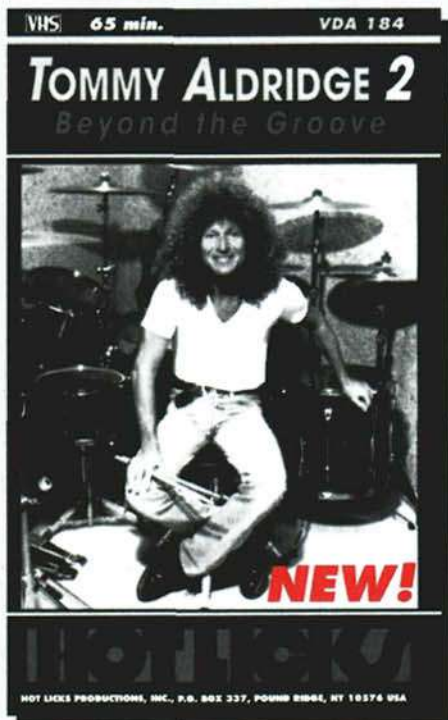
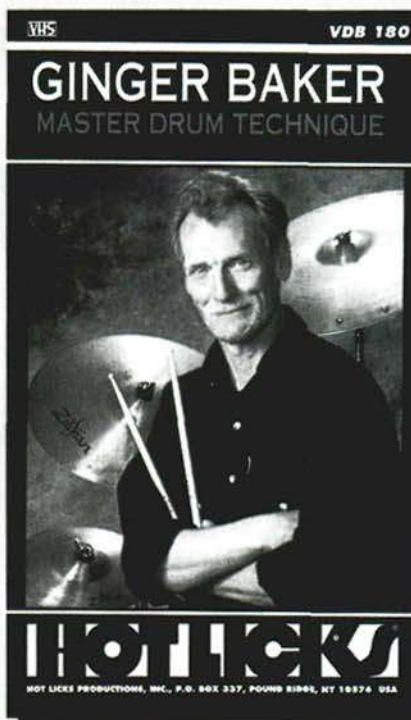


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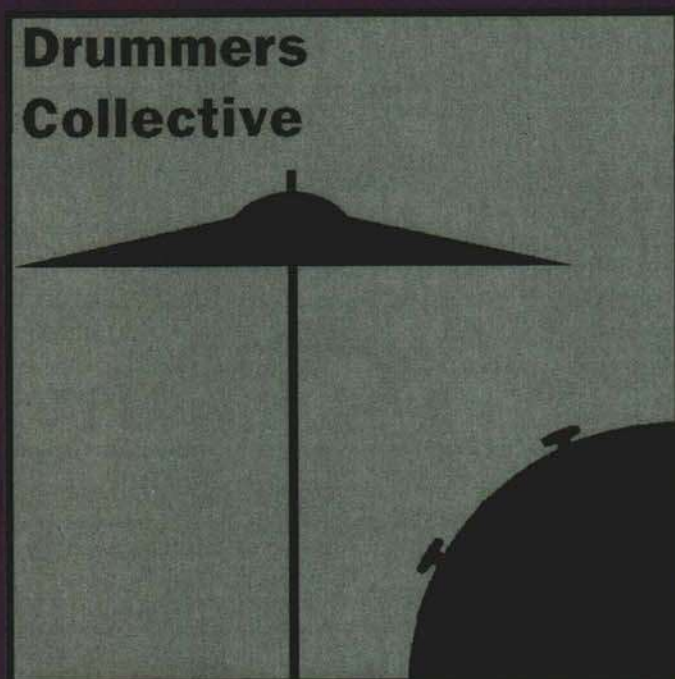
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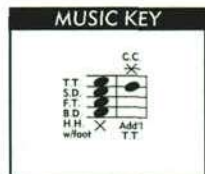
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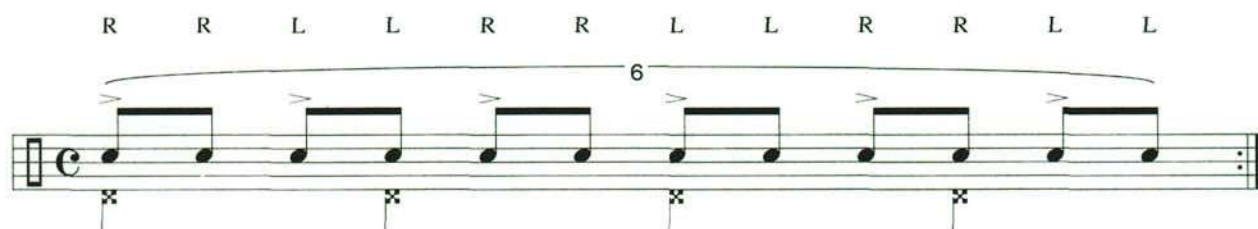
Polyrhythmic Applications Of Broken Doubles

by Paul DeLong

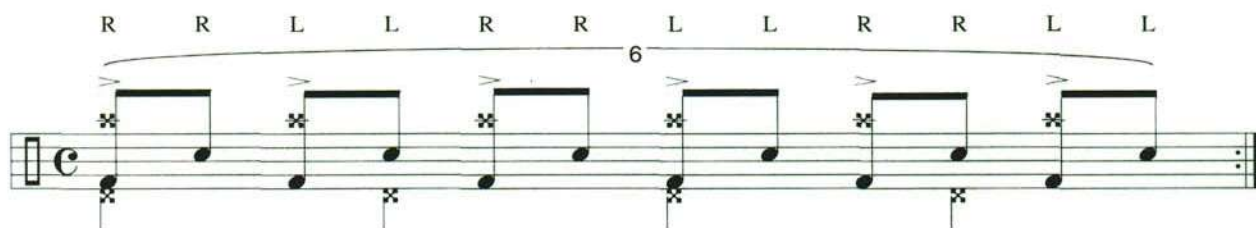


In my last two articles we looked at some phrasing ideas using broken doubles. Now we'll take it in a slightly different direction by adding some polyrhythms.

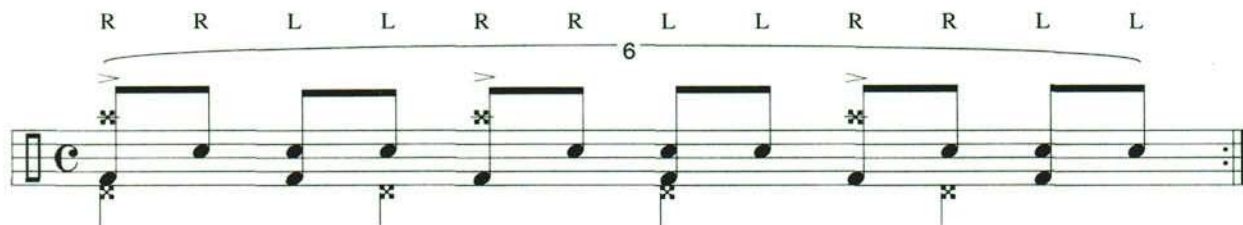
To begin, let's take 8th notes played as doubles in a six-against-four ratio:



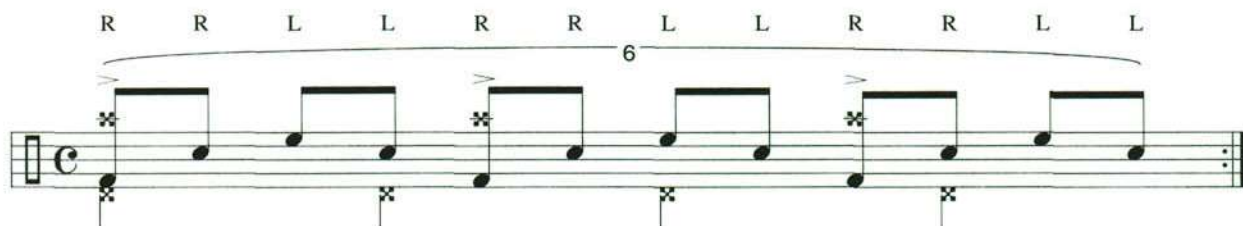
Now, using right- and left-hand crash or Chinese cymbals (reinforced with the bass drum), try playing the same idea like this: (I've seen Tommy Campbell play this simple pattern at superhuman speed! It sounds great and looks good, too.)



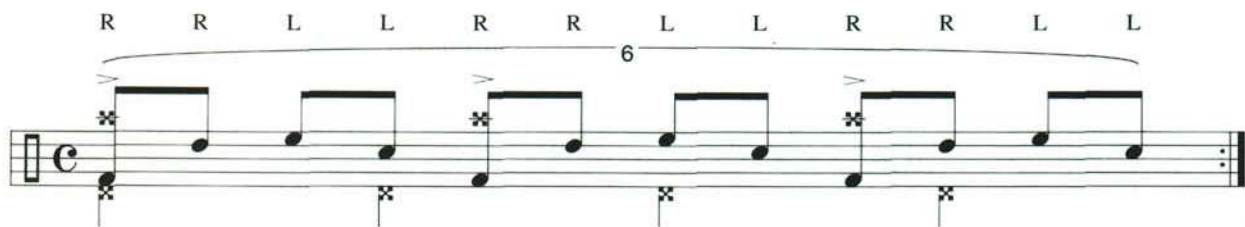
If the left hand stays on the snare, the right hand cymbal/bass drum accents create a feeling of three against four:



Now add some movement on the left hand between the snare and first tom:



To take it a step further, in this example the right hand moves from the cymbal to the second tom while the left hand moves back and forth between the first tom and snare. (You'll be surprised at some of the "off the wall" phrases you'll be creating just by voicing the broken doubles in different ways.)



Now let's apply the same principle to 16ths played in a six-against-four ratio:



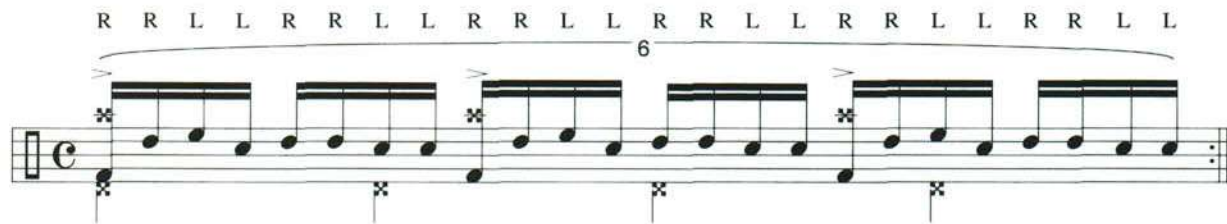
Adding crash cymbal and bass drum, this becomes:



By moving the right hand back to the snare, a three-against-four pulse is created:



And by adding some movement with the toms we can create some interesting new "melodies" within the polyrhythm:



Make sure that you always know your relationship to the basic pulse when you play these ideas. You should be able to keep the hi-hat foot playing quarters throughout; your fellow musicians will appreciate it! Experiment with your own variations of this concept and remember to only play things that sound and feel good!



Double Bass Down Under

by Will Dower

MUSIC KEY



Nine months ago, at the age of fifty-two, I decided to start incorporating double bass pedal playing into my general playing situation. Most of my stuff these days involves small-group jazz and big-band swing. I immediately went back over my past editions of *Modern Drummer* and checked out

the articles on double bass by Joe Franco and Rod Morgenstein, (eventually buying their books and videos). From their ideas, I came up with a starting system that works well for players like me who want to use double bass effectively in a jazz (or rock) situation.

The system is built around the six-stroke roll in triplet form. I have written out ten exercises based on the six-stroke roll and

its permutations. (Be sure to try some other sticking patterns: RRLL, RRLR, and RLLR.) These exercises will enable players to use their double pedals fairly quickly in a jazz situation—great for old guys like me who only want to use them for punctuations and short fills. It can turn an old swinger into a "cool dude." (I hope!)

1 R L R L R

2 R L R L

3 R L R L R L R L

4 R L R L R L R L

5 R L R L R R L R

L R R L R L

6 R L R L

7 R L R

8 R L R L R L R L

9 R L R L R L R L

10 R L R R L R

L R R L R L

Will Dower is a top professional drummer in Australia. He has over thirty years of experience in studio, live, and television work.



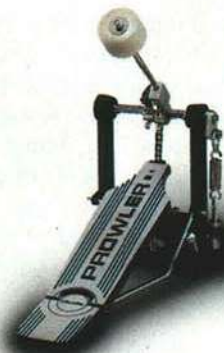
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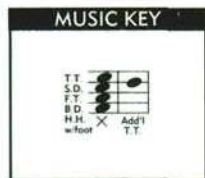
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Studer & Lytton: A European Perspective

by Michael Bettine



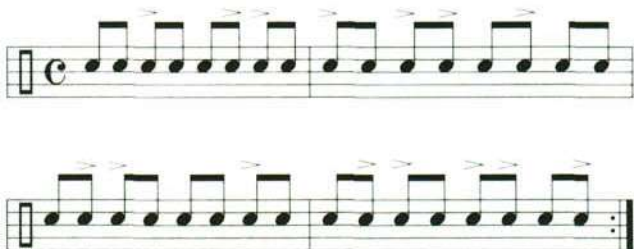
Paul Lytton and Fredy Studer have been at the forefront of the European free jazz music scene since it first developed in the '60s. While they often play composed parts, the majority of their work is improvisation. It is this preponderance of free music that really separates the Europeans from the Americans. Even when working in a free context, Americans tend to fall back on their jazz and bebop roots—they *still swing*. European players come from a classical music tradition and their approach is more abstract; texture and mood are more important than melody and swing.

While they may be coming from a different place, both Lytton and Studer suggest a traditional approach to practice that focuses on control. "The thing is," Paul explains, "I *like* practicing, and not everybody does. I use fairly standard stuff, like the books by Morello, George Lawrence Stone, and Jim Chapin. Also, I discovered [controversial New York teacher] Stanley Spector in the '60s. Although his methods are heavily related to time, I found his stuff very useful with regards to attitude.

"I find visualization useful," Paul continues. "One book I read was *The Inner Game Of Tennis*. It had some important advice for me about attitude. In fact, it prompted me to research sports literature, where I found a lot about the so-called *right* attitude. I also got a lot out of karate books and from watching my son practice his karate methods—just seeing how they use their limbs to throw a punch or a kick and then snapping back. It's rather like the Moeller technique where the snap back is necessary to pull the sound out of a drum.

"I sometimes just play on the drums with no particular thing in mind, and to try to stay relaxed. I probably do that more than anything. I recently got hold of a double bass drum pedal, so I practice reversed independence or play figures with my feet against my hands. I guess the Stone book [*Stick Control*], with a bit of imagination, has just about all one would need."

Paul related the following simple exercise that can work well with *Stick Control* or your own ideas. Keeping a steady tempo, play straight 8th notes and place accents in odd places.



Now move these accents around the drums, remembering to keep it steady. (Watch for the cross-stick occurring on the second beat of the second measure.)

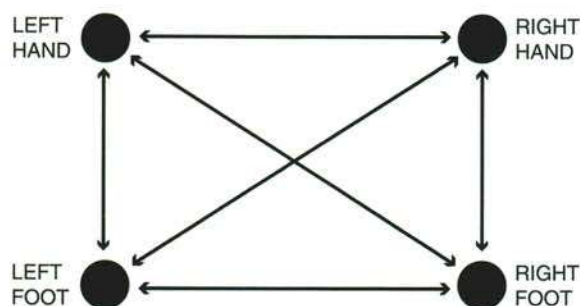


Next, change the accents to double-stroked 16th notes or buzzes (indicated with a "z" on the note stem).



Paul also practices standard rudimental things. "I try to use my imagination," he says. "But I feel it's most important to try to keep a balance and not get muscle-bound. Practice for me is necessary, not mandatory. Sometimes I can't practice, so I leave it. I used to drive myself and feel guilty if I hadn't touched the drums. But I found that the correct state of mind is important for me to get the full benefits. Some fine players don't seem to do any regular practice. You have to find out what works for you. Music is first for me, and I try to make practicing serve the music and hopefully not the other way around."

"A long time ago," says Fredy Studer, "I developed the idea of twelve-way coordination.



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2. Right foot/left foot
3. Left hand/right hand
4. Right hand/left hand
5. Left foot/left hand
6. Left hand/left foot
7. Right foot/right hand
8. Right hand/right foot
9. Left foot/right hand
10. Right hand/left foot
11. Right foot/left hand
12. Left hand/right foot

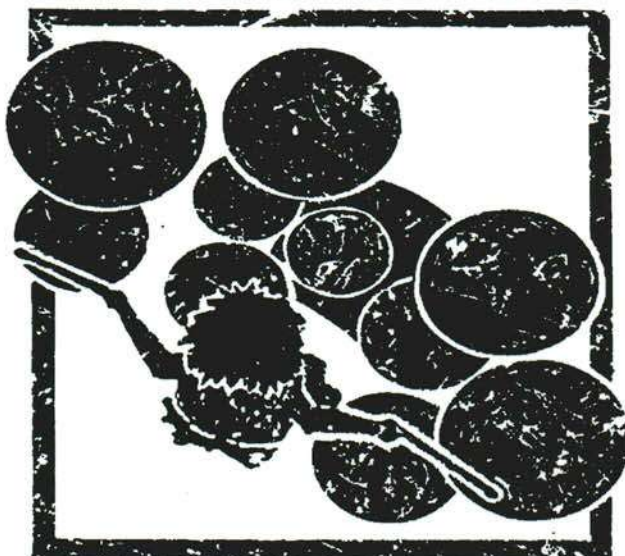
"Because most drummers have a stronger side and more developed hands," Fredy says, "you should always start with the feet and your weaker side. It's also good to concentrate on relaxation, equal breathing, and having a straight back and loose shoulders. Also, practice with different dynamics and at different tempos.

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Allan Holdsworth

by Robyn Flans

Allan Holdsworth is widely regarded as one of the twentieth century's great guitar virtuosos. Needless to say, that has afforded him the opportunity to work with some of our finest drummers.

Born in Bradford, Yorkshire in Northern England in 1946, Holdsworth's first break came in the early '70s, when he teamed with drummer Jon Hiseman in Tempest. By 1975 he was working with John Marshall in Soft Machine.

*In that same year Holdsworth's growing reputation attracted the attention of Tony Williams, who invited Allan to join his New Lifetime. After working with Bill Bruford in U.K. and in Bill's solo band, Holdsworth decided to form his own trio with Gary Husband on drums. Since then he has done solo projects with such drummers as Chad Wackerman and Vinnie Colaiuta, and most recently with Kirk Covington (on Allan's current Japanese release, *None Too Soon*, whose U.S. distribution is pending).*



Rick Gould

RF: Who was the first notable drummer with whom you worked?

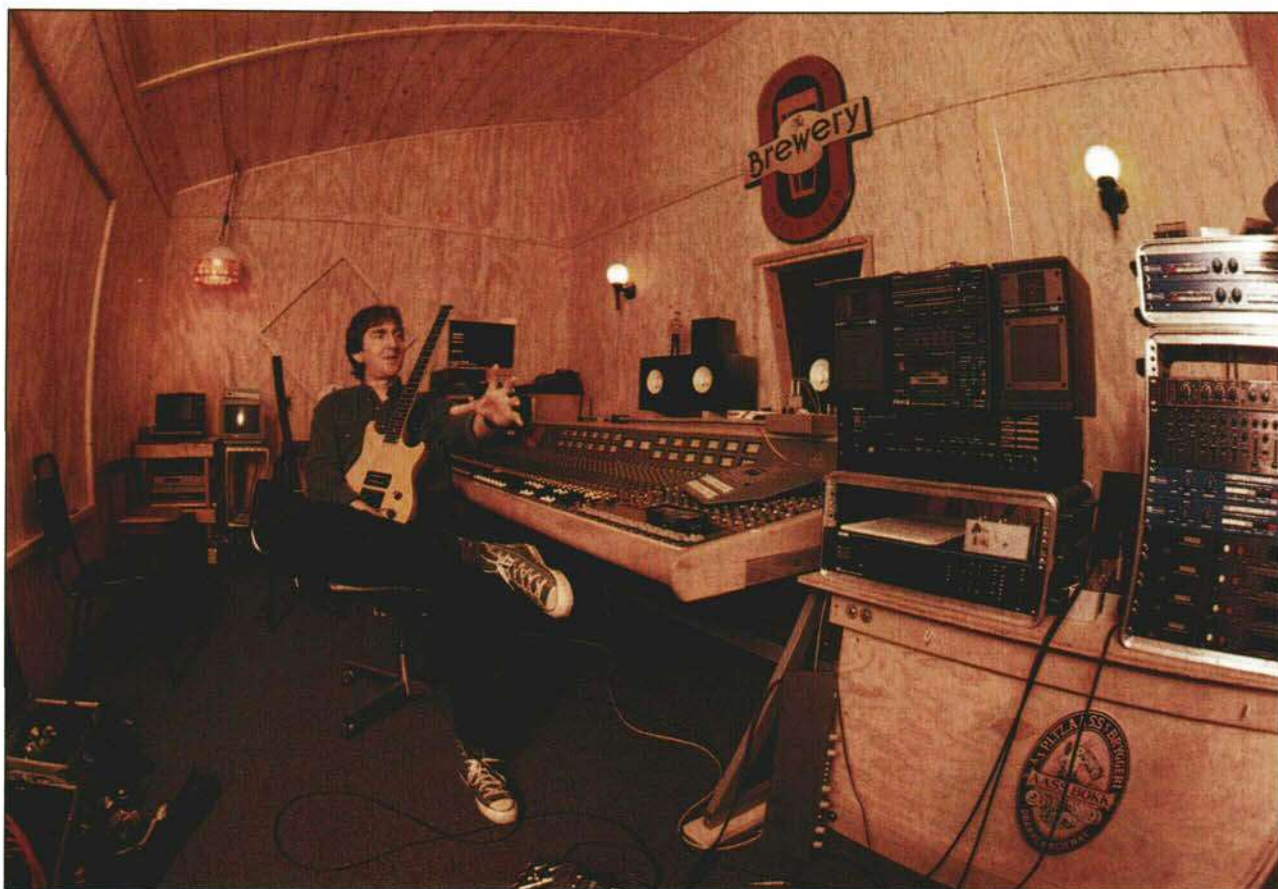
AH: There were actually two drummers I played with in London who were really influential to me as a musician. One was Jon Hiseman, with whom I played in Tempest in the early '70s. Jon was an absolutely brilliant drummer, especially at that time. He didn't sound like anybody I had ever heard. When I go back to listen to that album, everything sounds good to me except the guitar. The vocals are amazing and the drums are great. That was my first experience of working with someone of that caliber. I came from playing in a Top-40 band with local guys. Then to get a chance to play with somebody like that! The other thing that knocked me out about Jon's playing was that his power just grabbed hold of you. When you played with him, it was like he put his hands on your shoulders and just held you. It was a pretty amazing experience for a guy just arriving in London.

Right after that, Jon wanted the band to stay like a Cream kind of thing, while I felt that the band had a lot more potential, so we split. That's when I joined Soft Machine. John Marshall was the drummer. He was *the* jazz guy in London around that time. That was a great experience for me. When I look back on my past, I think playing in that band was some of the most fun I ever had in my life. They were great guys and great musicians. I was learning all the time.

RF: You became very well known during the time period when you played with Tony Williams' Lifetime and then with Bill Bruford—first in U.K. and then in Bill's own band. They are such different drummers. What are your thoughts on that?

AH: In the live situation I did with Tony, it was really great. It was about exactly what was going on, like it is with most of the people I've played with since. They've all had that thing where things change, things are moving, it's organic, it's alive. With U.K., on the other hand, I could have stood on my head or set the building on fire and it wouldn't have changed anything that anybody played. It used to drive me crazy. I enjoyed playing with Bill's band afterwards—especially on his second album, *One Of A Kind*. It was done more as a band than the first one, *Feels Good To Me*, which was more overdubbed.

Bill played with a very compositional approach to the music, which is understandable since he *wrote* the music. I don't know *how* he did what he did sometimes—going in there and playing on his own with nothing else going on. It's pretty amazing. Obviously, you have to have a vision. He knew exactly what he wanted to hear, and that was the really cool part about it. But I began to feel that I needed to



Hick Gould

"When people say that something is really grooving, I generally don't like it, because that means it's static. I like drummers who play in waves...flowing."

do my own thing.

RF: Through your solo years you've used a variety of different drummers for their individual nuances. Can you expound on some of the choices you've made?

AH: I've always felt that the drummer makes the band—and I like to play with people who I feel will enjoy working with me. Obviously I look for people who are gifted musicians. When I started my own band, I started working with Gary Husband. I'd heard about him when I first moved to London. People were saying, "There's this nineteen-year-old guy who is monstrous." Gary's a phenomenal drummer—and a great keyboard player, too. We really hit it off and I've always liked working with him.

RF: What does he bring to your music?

AH: He plays different from anybody else I've ever played with. Actually, most of the guys I've played with have something that makes them unique, which is what I like. I don't like to play with drummers who play like somebody else. A lot of guys make that mistake. They'll think, "He plays with Gary Husband, so when Gary is not around he'll look for someone like that." But I don't. I just look for some other drummer with a musical personality that is distinctly theirs.

If I had stayed in England, I would most likely have ended up

playing with Gary all the time. When you have a musical partner—someone who is able to hear what you hear and understand things without having to speak about them—why look for someone else? Everything I tried to

do on guitar, Gary instinctively understood. It was very organic to work

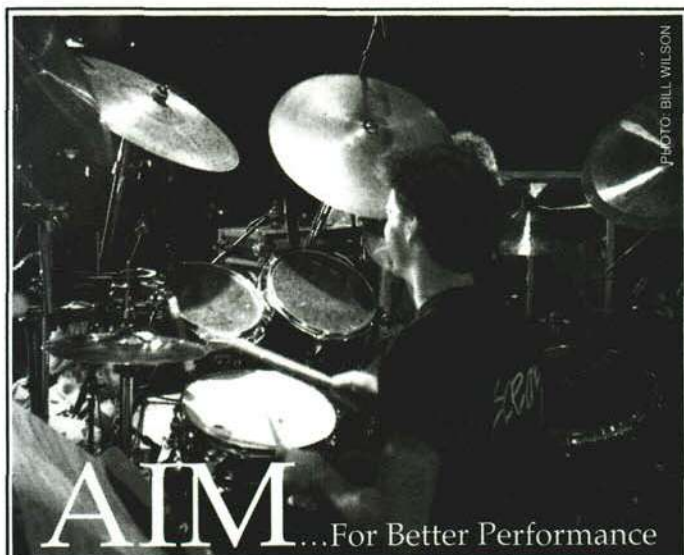
with him. I only started working with other drummers in my own band after I made a decision to move to the States, which was around 1981.

RF: And among those was Chad Wackerman.

AH: Right. I met Frank Zappa, and he knew I was looking for a drummer. He said, "You should try the drummer who is working with me; he's really good." I'd been holding auditions without the band there. I just played with each of the drummers who came along. Sometimes you get a guy who spends a lot of time learning the music—but that doesn't mean that he can play. Anybody can sit down and learn it, but I'm not interested in that. When I held auditions, we didn't play any tunes at all; we just jammed. When Chad came along I immediately really liked what happened.

RF: What was it you liked?

AH: It was organic again. There was a connection. To me, half of music is hard work and the other half is some kind of magic. I felt that when I did things, Chad was there—he heard everything.



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When we did eventually start playing the music together, I knew his interpretation of the tunes would obviously be different from Gary's. But I also knew they would come out sounding good. I try to give the players I work with the freedom to be themselves. That's something I learned when I was playing with Tony Williams. A lot of the time, he wouldn't give me any direction. After a while I realized that was really good for me; I had to contribute something without being told what to do. I always like to do that with the guys I work with now.

RF: Do tracks come to mind that might have been particularly influenced by a drummer?

AH: Everything those guys do influences me. Seventy-five percent of what I play is a response to what someone else is playing. And because of the way the music is presented in the first place, it's not that different with each guy. Of course what comes out is *somewhat* different with each person, but the result is usually ninety-nine percent what I expected it to be. But sometimes the track turns out so good I go, "Whoa." Gary was particularly good at that. For certain songs he would come up with unique drum patterns that I didn't dictate to him—like when I wrote the tune "Non Brewed Condiment" for *Atavachron*. The beat Gary came up with on that one is really a great thing. He did the same thing with the title track of that album. He always used to say to me, "Man, I'm afraid of the day when you get me to play on something where I won't be able to think of a new thing." So far he hasn't had that problem.

RF: How about if we play drummer association—I'll say the name of the drummer and then you tell me what immediately



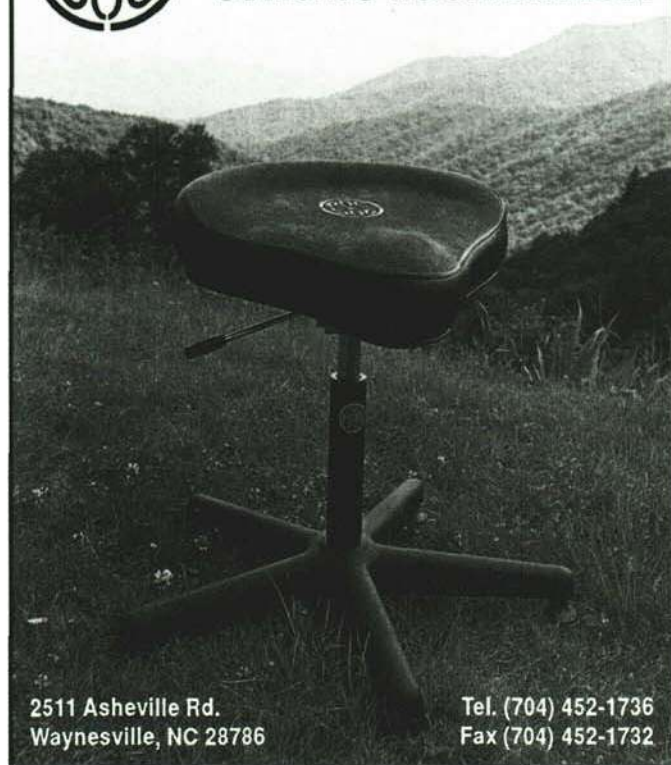
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comes to mind about him. If I say Tony Williams, what comes to mind?

AH: I remember a lot about the first time I was in New York City. That comes to mind first, and the pleasure of getting the chance to play with someone like that. Musically, I had never heard anybody play like that before—and I've never heard anybody play like that since.

RF: Bill Bruford.

AH: There's a certain pattern Bill plays quite often on the cymbal, so when someone brings up his name, that's what I think of.

RF: Narada Michael Walden.

AH: Whoa. That's a pretty interesting story. I heard Michael play on the Mahavishnu album after Billy Cobham. Everyone thought, "Billy Cobham was absolutely unbelievable, how's anybody going to follow that?" Then the new McLaughlin album came out and there was this *insane* drummer on it. Geez, where did *he* come from? The strangest thing was—one time I was on a tube train in London, and this guy got on the train and sat exactly opposite me. I looked at him and he looked at me. I had never met Michael Walden and didn't know what he looked like, but I just knew that was him. A couple of days later I went to a concert that John McLaughlin was playing, and sure enough, it was Michael. He's a lovely guy, and a ferocious drummer as well.

RF: What did you work on with him?

AH: Unfortunately I worked with him on a really terrible, doomed album called *Velvet Darkness*. The problems were no fault of anybody in the band. I was working with Tony Williams at the time, and I got offered a deal to do a solo album for CTI. I think they

were used to recording straight-ahead jazz guys who just went in, called out the tunes, and played them. We didn't do that. We were trying to play original material that we hadn't really rehearsed, so we were piecing it together in the studio. They were rolling the tape all the time while we were just running through things, so none of the stuff was really done to anybody's satisfaction. The sad part was that it was a dream band—Alan Pasqua on keyboards, Alphonso Johnson on bass, and Michael Walden on drums—and if we had actually done it the way it was supposed to be done, it would have been great. Unfortunately, it was a total disaster. There are tracks without endings because we had never figured any out. They just stop. It's a mess.

RF: What comes to mind when I say Gary Husband?

AH: A lot of fun. The guy is like a natural-born comedian, and his playing is absolutely beautiful. As far as the closeness to the way things are heard in my head, he is the closest. Sometimes it's like we're one guy. When I play with him, I get lost in it. This is a difficult thing to talk about because I'm not really *comparing* anybody. You could never do that; all these guys are absolutely unbelievable.

RF: What comes to mind when I say Chad Wackerman?

AH: Precision engineering. Highly polished, detailed, and clear. It's just great, the combination of his ability to fly around with chops, combined with not just going potty all the time. I've been a lucky guy.

RF: How about Vinnie Colaiuta?

AH: He's like Gary in that he's always great for a laugh. I just look at the guy and I have to crack up. Vinnie played on all but

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one track on my *Secrets* album, and we also played live together in 1988. As far as drumming goes, he's absolutely insane. He's probably the greatest drummer alive. There's nothing you can say. I definitely want to play with Vinnie again.

RF: Who is on the album you just did?

AH: About a year ago, I was asked to do a track on a Mike Mainieri album, which was a collection of different guitar players doing Beatles songs. It was pretty much last-minute, so he said, "Just pick a Beatles tune, record it, and send it." I called Gordon Beck, a fantastic piano player who was in from England, and he said he had a cool arrangement of "Michelle." I knew the tune was going to be in a straight-ahead vein, and there's only one bass player who comes to my mind when I think of that: Gary Willis. I know how it is with drummers and bass players, so I asked him who he wanted to play with. He said Kirk Covington, which was fine with me. We did the track and I sent it off. They liked it and it came out. I enjoyed working with those guys, so I decided to do an album that was slightly different than my normal projects. I hadn't written any new music, so it was perfect timing. There's only one original on the album, but the rest of them are jazz standards—a John Coltrane tune, a couple of Joe Henderson tunes, familiar tunes. I'm pleased with how it turned out.

RF: So if I say Kirk Covington, what do you think of?

AH: The enjoyment I had working with him on this particular project. This was a different project from what either of us do normally, and I would love to have a chance to play with him on my own music. But that's an experience I've yet to have. I would really look forward to playing with him in a context that is outside the

one we just did.

RF: Speaking generally now, what would you *not* care for from a drummer?

AH: Overstating beats. Some people turn around and go, "But he doesn't groove." To me, they're listening all wrong, because nobody grooves harder than somebody like Gary Husband or anybody we've talked about. Gary grooves, it's just that the groove is not overstated. When people say that something is really grooving, I generally don't like it because that means it's static. I like drummers who play in waves...flowing. A lot of instrumentalists like the drums to play straight so that they can play over them. If the drummer is playing too much, they'll stop him: "This is the guitar solo, just play the groove." I hate that with a passion. I like the drummer to be part of the soloing; he's part of what's going on. I like a player who's like a drummer and percussionist combined in one, instead of just having the drummer play the beat while the percussionist plays. I feel that all the drummers I've played with have brought something really unique and beautiful to the music. They've made my music sound better because of the way they've performed it.

RF: You said you like the drums to integrate into the music totally instead of laying out on a solo. Do you want the cymbals to sound a certain way as well?

AH: I'm not a big cymbal fan. If you threw the cymbals away, I'd be quite happy. They're like generated white noise as far as I'm concerned. They mask a lot of other frequencies and they get in the way. But not everybody plays them the same way. Gary and Chad play the cymbals very differently, for example. Both drum-

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mers are very powerful, but Gary's cymbals are much more pre-dominant than Chad's, just in the way he plays.

RF: And that's okay with you?

AH: It's fine. It's just the way it is.

RF: But would you prefer it if he threw his cymbals out?

AH: [laughs] I wouldn't really. I'd prefer it if they got a bit smaller, perhaps. He's going to hate me for this. Cymbals can get to a point where they're not *musical* anymore. To me, some cymbals—and the way they're played—are very musical. They're sweet, and the way the time flows is great. But when I start to flinch, well... I don't like when music makes me flinch. I can do without that.

RF: Do you have a preference in sizes of drums?

AH: I tend to like real small kits, but it's different for different drummers because of the way they play. You can't really give everybody the kit of your dreams. Gary Husband has been my longest-standing relationship with a musician, and he's always played the music the closest to the way I hear it in my head. Ironically, when I first met Gary, he *had* a really small kit. Then I said, "Hey, man, you'd sound really great if you got lots of drums." So he did—and then he found it hard to put them away. So it was my fault! However, we did a tour in England a little while ago where he played a real small kit, and I loved it. I thought he sounded absolutely spectacular on it because he's not the kind of guy who *needs* a lot of drums: He's a very creative musician, and small drums seem to articulate such creativity. You can hear everything; nothing gets in the way of anything else. Also, usually when there's a smaller kit involved, the cymbals tend to be reduced from bicycle wheels to a reasonable size. I tease Gary about that. We had a cab

driver in England one time who got out to put the cymbals in the back, and even *he* said, "Geez, look at the size of those."

RF: Do you have a bass drum preference?

AH: Again, it's all down to the player. I would never dream of saying, "Do this or do that."

RF: But in your perfect world....

AH: I like little bass drums—20".

RF: Some *MD* readers may not be too familiar with your music—but they're sure to know all the drummers we've discussed. Are there any particular recordings of yours that you would recommend for the drumming they contain?

AH: *Hard Hat Area*, *Wardenclyffe Tower*, and *Secrets* would be the three I would suggest. There is some absolutely stunning drumming on those three. I was very flattered to read an interview with Vinnie where he was asked to name some tracks he enjoyed playing on—and he included "City Nights" from *Secrets*. That made me happy because I felt like I actually achieved what I wanted to do: Somebody had the freedom to do what he wanted to do and ended up liking it.

It's my pleasure to be associated with the drummers you've had me talk about. All those guys mean a lot to me. They've done a lot, way above the call of duty. All of those guys have done most of the work they've done with me without being paid. I can't remember the last time I paid someone for work on an album. I'm doubly lucky. The only thing I can say in return is: If they want me to do anything, I'll be happy to do it under the same circumstances.



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STEVE JANSEN

BUILDING THE PERFECT BEAT

by Adam Budofsky

Maybe you've heard of a movement in modern art called photo-realism. When you look at a photo-realistic painting, even from mere inches away, you're convinced it couldn't possibly be the product of human hand-eye coordination—it must rather be the result of lenses, light, and film.

You can call Steve Jansen an *aural-realist*. By viewing digital technology as an instrument as musically valid as, say, a bass drum or a splash cymbal, Jansen creates fascinating and soulful rhythms and soundscapes that may *sound* like the result of live drum/percussion performances, but are actually the product of beats and riffs extensively manipulated in step time.

Before you get the idea, though, that he is just another computer wiz putting us real drummers out of work, take note that Steve Jansen is quite capable of duplicating most of his involved parts live—in fact, his final recordings are often simply "programmed over" versions of pieces he's written and performed in real time. "Digital technology just means more power," Jansen insists. "You can either use drums and percussion in the purest way, or you can manipulate and affect them and combine the natural sounds with samples, which I find very interesting. It allows you to have fun and make weirder and more interesting sounds. I still like to play, perform, and be recorded, but I think that these days combining the two methods is the best method."

As a member of the highly regarded British group Japan, Jansen, bassist Mick Karn, guitarist Richard Barbieri, and Steve's brother, singer David Sylvian, were known for constructing unique, moody, and unexpected songs. Though of a high technical caliber, Japan's music featured drumming that was notable more for its creative use of odd accents, textures, and timbres than for "chops-y" displays. Jansen's unusual playing, though, was still the object of considerable attention among drummers, especially in England, where the band was a very influential force on the rapidly changing pop scene.

After Japan disbanded in the early '80s, Steve continued to collaborate with his ex-bandmates on various projects, honing his methods into a very personal approach to recording/performance. The results are best appreciated on several Jansen/Barbieri albums, released on the duo's Medium Productions label, as well as on the self-titled 1991 CD by Rain Tree Crow, which was actually a one-off project by the re-formed Japan.



**"WHEN I PROGRAM, I TRY
TO CONJURE UP THE
SAME RESULTS I'D GET
FROM PHYSICALLY
PLAYING IT. IT MIGHT
NOT BE GENUINELY THE
SAME, BUT IT'S
VERY CLOSE."**

Jansen has also contributed to projects by Annie Lennox, Joan Armatrading, and Thomas Dolby, though he modestly downplays his ability to play the studio musician role: "You've got to have a lot of technical ability to carry that off. I'm not a technical drummer, and I wouldn't like to think that I can just walk into any session and do what is necessary."

The drummer's self-confessed limitations notwithstanding, musicians such as Yukihiro Takahashi and Ryuchi Sakamoto, former members of the influential Yellow Magic Orchestra, prize Jansen's unique abilities, and have harnessed them to great effect on their equally idiosyncratic work. Steve says he particularly found tours with Takahashi, who was YMO's drummer, to be great learning experiences. "He originally asked me to play drums on his first solo tour after YMO broke up, which was about the same time Japan split up," Steve recalls. "He wanted to front his own show, so I toured with him for the next four or five years. A lot of percussion and vocals were sequenced or on tape, so that was the first major experience I had with click tracks, although I did do it in Japan to a lesser extent. I found it a lot of fun to try to get that kind of precision, and to actually hear how well you are doing it *as* you are doing it. I've preferred to play with click tracks since then; I've used them on just about everything I've recorded."

The latest examples of the drummer's creativity can be found on Jansen & Barbieri's *Stone To Flesh* CD. Comprised

of several long, sprawling pieces, the album represents an almost minimalist exploration of atmospheres and dynamics—sort of ambient/progressive groove music. "The only condition we had for the album," Jansen explains, "was that we wanted it to be quite progressive and evolving, and to make it kind of timeless—

both in the sense of musical trends and that for the listener the music just carries through. For example, on 'Ringing The Bell Backwards,' I started out with a loop that is the basis of the track. I then wanted to move into something more dynamic rhythmically, so I programmed a completely different kit, although it did have some



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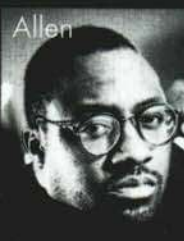
Gottlieb



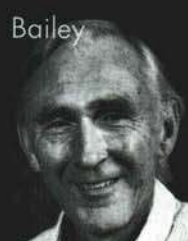
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Reedus



Allen



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A SELECTED STEVE JANSEN DISCOGRAPHY

Artist	Album (label)
Jansen/Barbieri	Stone To Flesh (Medium)
Jansen/Barbieri	Stories Across Borders (Venture)
Jansen/Barbieri	Worlds In A Small Room (Pan East [UK])
Rain Tree Crow	Rain Tree Crow (Virgin)
Japan	Oil On Canvas (Virgin)
Japan	Tin Drum (Virgin)
Japan	Gentlemen Take Polaroids (Virgin)
Japan	Quiet Life (Hansa)
The Dolphin Brothers	Catch The Fall (Virgin)
Jansen/Barbieri/Karn	Beginning To Melt (Medium)
Jansen/Barbieri/Karn	Seed (Medium)
Mick Karn	Bestial Cluster (Karakter)
Mick Karn	Dreams Of Reason Produce Monsters (Virgin)
David Sylvian	Alchemy: An Index Of Possibilities (Virgin)
David Sylvian	Brilliant Trees (Virgin)
David Sylvian	Secret Of The Beehive (Virgin)
Yukihiro Takahashi	A Day In The Next Life (Toshiba EMI)
Yukihiro Takahashi	A Night In The Next Life (Toshiba EMI)
Yukihiro Takahashi	Life Time Happy Time (Toshiba EMI)
Yukihiro Takahashi	Mr. Y.T. (Toshiba EMI)
Joan Armatrading	Hearts And Flowers (A&M)

similar sounds. I had no other plans to take it further, other than to add a coda...and then another...and then another. [laughs] Usually when I'm composing, I think, 'Well, I've got to get back to point A,' but with these tracks I liked the idea of just going on without having to refer back to something that happened before. If I have something that I feel has a good groove or feel to it, I'll work with that until I think it's become boring, and then change it or introduce something new."

Jansen says that he and Barbieri have developed their creative process to the point where they often work individually, then come together in their studio to flesh ideas out. "On the last couple of albums it's been little actual playing," Jansen explains. "We don't have an area in our studio where you can set up a drumkit, so we have to go into proper studios for that type of recording, though on different albums there will be different processes at work. The drums on the Rain Tree Crow album, for instance, were about eighty-five percent played, fifteen percent programmed. That situation was more about experimenting and improvising. With other works it's been more about composition."

Despite the great flexibility programming affords him, Jansen says that he still enjoys the "physical approach" to drumming because, "I'm not terribly keen on drum machines sounding *like* drum machines, though if you intentionally use something like a TR808 sound, then it doesn't necessarily have to sound human. But if you're using natural sounds, it would sound pretty bad if the part was unplayable. When I program, I try to conjure up the same results I'd get from physically playing it. It might not be genuinely the same, but it's very close."

A problem many drummers describe when dipping into the electronic seas is having too many choices. But Jansen's work is notable for its strong musical and sonic personality. "You could spend hours filtering through the drum and percussion sounds available on the market," he agrees. "But there are certain sounds that appeal to me, and I've built up a library of the ones I like to work with, and I will generally refer to that. Of course, you can still find yourself spending hours changing and developing one sound, and you begin to lose sight of what you were doing in the first place."

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Then you need to sort of stand back and reassess it.

"I find it interesting to incorporate other people's real performance loops," Steve continues, "and then adapt and affect those performances. You can combine the least suspecting sounds and rhythms that you ever imagined and come up with something completely different." In a similar way, Jansen enjoys working with ethnic sounds and rhythms, though "not in the way Peter Gabriel does it," he explains, "where he takes something from a root level and makes a finished product from it. We generally interpret ethnic styles rather than copy them or use them in traditional ways. Those flavors have been in our music since about 1981, when we put out the *Tin Drum* album."

One advantage Jansen and Barbieri enjoy about releasing material on their own label is that they can act as producer/engineers. Jansen recalls that on early recordings, "I would always prefer the rough mixes. The producer or engineer would put all the effects on and smooth everything over to the point where a lot of the rough edges were no longer there. The sort of things that would jump out and shock you were mellowed out. I miss that rawness, so when I mix I try my hardest not to make everything too predictably smooth. I like the bare nakedness of a performance."

Steve insists, though, that being in the producer's chair hasn't changed his feelings on the role of percussion in a given song: "In my music I don't have to compromise; I find it very important for the rhythm to grab you. But if somebody has a song already composed and they want the right rhythm behind it, you have to be sensitive to that. I would probably adapt my approach in that context, because I understand what the difficulties can be between the vocals and drum or percussion parts. But for me the rhythm is too important to compromise on."

"Not compromising" is an ethic Steve Jansen often refers to, and self-determination was in fact the original reason he and Richard Barbieri started Medium Productions. "We sort of exhausted our clout with record companies a couple of years after Japan split," Steve explains. "There is less and less of an interest in long-term commitment on the labels' part. So in the end it was a case of necessity, to

sort of keep things moving.

"The best part about being your own boss is that you can be true to yourself and not worry about other pressures and commitments. I think we did fairly well with Japan subduing those sorts of pressures; we pretty much did it on our own terms. Obviously there were requirements for singles and so on, but we made the kind of music we wanted to. And I was fortunate in that the drums were one area that no one else in the band touched upon. So there hasn't really been a change at that level."

Rewind a little further in Steve Jansen's career, though, and you will discover some notable changes. In 1977, when Japan emerged with their debut album, *Adolescent Sex*, not many would have predicted that the group—who were sometimes derided as glam-rock poseurs—would evolve into a serious, groundbreaking art-rock ensemble. But within five years, that's just what happened. "When we first started out," the drummer remembers, "there was all this high energy involved. As a young band you tend to rush through everything, and I think that in the excitement of being in the studio and mak-

ing an album, you try to put everything into it. I think that's how our early albums ended up being kind of, 'Look what we can do! We can play.' But after you go through that you come out the other side and mature. My playing became more adventurous after a while, because once you have made a record, you listen back and start to have a perspective on how you want to approach the next one. I think that's the learning process that made me experiment—so that I would entertain myself with the finished product."

At the moment Jansen seems content "entertaining himself"—and his fans—with various Medium productions, including a second sampler that includes tracks from other artists, as well as the re-release of an ambient album he and Barbieri originally recorded in 1984. Live shows are also planned. "I think that because Richard and I give each other a lot of space to go at ideas individually, we haven't felt the need to do solo projects. We know what we are each capable of, and it's very comfortable. Of all the working relationships we have, we work best together."



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The Same Difference

Working Drummers In Europe

by Hugo Pinksterboer

What is it like to be a working drummer in Europe? And *are* there any differences between working drummers in Europe and their counterparts in America? Probably so—but not as many as there are similarities. And what about "the working European drummer"? Is there such an animal? The simple fact is that European countries probably share more differences among them than Europe and America do.

There are a number of restaurants you may run into wherever you go in Europe—McDonalds, for one. It's an American company, and there are quite a few of them around. Should you dare to avoid these places, however, food is different everywhere. There is no "European" equivalent for the American hamburger; every country has its own. To some extent, the same goes for drummers.

No doubt there are great drummers in Greece and Norway. But does anybody in Holland know about them? No. And does anybody in Switzerland know about Dutch drummers? No, again.

Who *do* we know? Quite a few English drummers, of course—as many as you would know in America, most probably. England has, after all, a very special position in today's music. We're also well aware of a couple of Belgian drummers, two from Italy, and three from France (including, of course, one of the few artists who has proved to be capable of crossing all those borders—and yes, he did play with Sting).

Only The Sun Remains The Same

About two years ago, the borders between the European countries were opened. Did that make a difference to working musicians? Not really, though it was ironic to notice that you suddenly needed a valid passport, whereas you could do with an expired one

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when the borders were still closed. On the other hand, there are now fewer forms to fill out when crossing the borders, and you can completely skip jotting down the serial numbers of each and every part of your drumset.

The main situation however, has remained the same. As a European working drummer you have to deal with the enormous differences in cultures and languages (and hamburgers) between the various countries. In Europe, you don't need to be aware of passing the customs house in order to realize that you just entered another country. The houses, road signs, bars, clubs, and pretty much everything under the sun suddenly look different. The American story on touring that we've heard so often (driving by bus all night long only to get out in a place that looks identical to the one you left) certainly does not apply here.

Music, The International Language—Not!

In Europe, the cultural variety—and everything that goes along With it—is of much greater importance than is geographical distance. Just imagine: Paris is only about three hundred miles from

"Differences in language can make things very difficult. While English is Europe's second language, you'd be extremely lucky to locate a club owner in Italy who is actually able and willing to negotiate your fee in that language."

Amsterdam. But as American manufacturers know, you're required to have a distributor (or rather an importer) in each country in which you want to sell your product. The same thing applies for musicians—you have to sell yourself in each different country. And this is where differences in language can make things very difficult. While English is Europe's second language, you'd be extremely lucky to locate a club owner in Italy who is actually able and willing to negotiate your fee in that language.

Language differences also restrict your ability to perform in other countries, especially if you happen to have a "native" singer (with the possible exception of some French *chansonniers* and a few Spanish singers). Such a situation might make it impossible to export your band. And it is exporting

that has to be done here in order to make a band successful.

Be Famous Or Be Gone

A fact of musical life in Europe is that the smaller your country, the sooner you *are forced* to go abroad. For example, Holland may host the world's largest music festival (the three-day North Sea

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David Casinova
*Naked To
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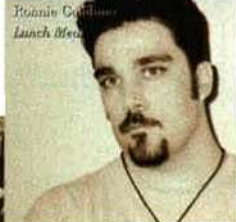
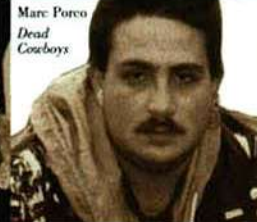
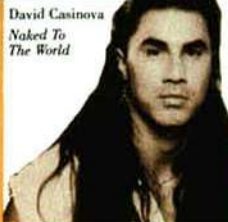
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Even with a non-vocal band it's hard to cross the borders. Each country has its own market, and the only chance you have to get *into* that market is to be very successful in your *own* country. If you're not, booking agents in other countries will think twice before hiring you. Whereas a commercial band (like a Top-40 orchestra) may find plenty of venues to work in within their own country, a non-commercial band would need the entire European market in order to make it a profitable enterprise. Unfortunately, being non-commercial, you will hardly ever be able to come up with the figures you need in your own country in order to "impress the neighbors." Pieter Bast, a Dutch drummer who works with four of the main Dutch jazz bands, confirms this story: "We're quite successful in

Holland," says Pieter. "But as soon as we wanted to go abroad, we noticed that we had to start all over again. Being asked to 'Call again when you're famous' is exactly what happened to me when I started my career in Holland ten years ago. So you set your plan accordingly, and you take another ten years to get into France. Belgium, for us, is less hard to get into—but France is quite different. Or quite *difficult*, to be more specific."

Economics

When I was discussing the differences between being a working musician in America versus in Europe with an American drummer recently, he came up with a nice example of "the same difference": "In Europe, gas is a lot more expensive. But then again, the distances are much shorter." Indeed they are. So *much* shorter, in fact, that it gets harder and harder to find a place to play. This goes especially, to my knowledge, for Holland: New environmental rules specifying maximum volumes (to the decibel) prevent club owners from inviting bands. (And these rules are not written to protect the ears of the

audiences; they're there to keep the neighbors from losing a good night's sleep.)

My American musician friend also had noticed considerable differences in prices for instruments and accessories. We have, too. A Dutch trumpet player who traveled to New York to buy a new, top-range instrument saved a lot of money—even after the ticket and the hotel had been paid for. For drummers it would be the same, if it weren't for the bloody size of the instrument and the difficulty of bringing it home on the plane! Price differences of 30% or 40% are unfortunately not unusual.

On the other hand, based on an extremely limited survey, it seems that working musicians may make just a bit more money in Europe than they do in America. If you make less than \$60 in a Dutch club, you have a very bad night, a very bad manager, or just a lousy band (which is, both in America *and* in Europe, usually blamed on the drummer).

Paying to play—an extremely depressing practice that is common in some clubs in and around Los Angeles—has not yet reached the European countries (as far as I know—and hope). Playing for free, howev-

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er, is something I unfortunately have run into myself—along with being somewhat shocked when I was asked to pay for my drinks, as well. The owner of the club (in Haarlem, the city that New York City's Harlem was named after) never failed to show us his good-Samaritan face. "Ah, you poor devil. Why not let me be so kind as to offer you the chance to perform the ultimate expression of your art—which you've been rehearsing towards for so long—on my humble stage? Of course, at the same time allow me to make some money on your back, because I just happen to know how few stages and how many musicians there are."

How Great Is Great?

Coming to Europe from America, you may find that the response of audiences and of fellow musicians is less enthusiastic than what you're used to. To be told that you're "great" on this side of the ocean definitely requires more talent than it does in America. As Tal Bergman (who is from Israel) once said in an interview, "When I came to New York at the age of twenty-one, I thought that people really meant it when they said 'You were great.' Only later did I notice that it's just a figure of speech. In Hebrew, when you say 'great,' you mean Miles Davis or Tony Williams." In Europe, you can easily replace the Hebrew of Tal's story with French, German, or Portuguese (or Dutch, for that matter).

Coming from America and joining a European band does have one advantage: You'll definitely add to the band's pride—and possibly to its marketability. A band featuring an American drummer definitely attracts attention—as if your origin would provide some indication of your talent. Of course, this might prove to be a frustrating experience should you not be able to live up to that expectation. (It is interesting to note, by the way, that American musicians show an identical curiosity about European musicians. Apparently, wherever you go, what comes from afar seems to promise an exquisite taste.)

Did I say "European" musicians? Don't you specify them? You have either a Dutch drummer, or you have a French one, and so on. We just know "American" ones. This may be because of the simple fact that we don't know the exact location and identity

of your states. (At the same time, you can deeply insult us by expressing the suspicion that Holland is "somewhere south of Norway.") European countries have a stronger identity than do American states—or so we feel. After all, the only hamburger we know grew up in the U.S.

So what about the difference between American and European club drummers? "How do you get to Carnegie Hall in New York...or to the Paradiso in Amsterdam...or to any venue in any country?" Practice,

man, practice. It's the same drums, the same sticks, and the same cymbals.

Hugo Pinksterboer is the editor of Slagwerkkran (a Dutch drummer's magazine) and of Drummer's Web (<http://valley.interact.nl/drumweb>). He also wrote The Cymbal Book (Hal Leonard Publications/Modern Drummer Library). And yes, as a drummer he has worked for \$60 a night.



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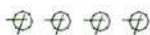
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Praise
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Massaer Samb: dr
Papa Demba Mbaye, Mbaye Dieye Faye, Ousseynou Mboup: pen
Kine Lam: vcl
Habib Faye: kybd, gtr
Itou Dieng: bs
Doudou Konare, Mustapha Ngom: gtr
Malick Soce, Abou Guisse: khalan
Allen Moise, Phillipe Slominsky, Alex Perdigon: brass
Myriam Bety, Awa Maiga: backing vcl

Nine previous albums have made Lam one of Senegal's major vocalists. *Praise* is her long overdue U.S. debut. Often pitched as the "female Youssou N'Dour," Lam is in the forefront of the "mbalax" style of Afropop, a sound that evolved when local traditional sounds met salsa. Lam ushers this sound to its modern, eclectic edge. Her soaring, passionate voice unreels melismatic Islamic-influenced lines with a power and boldness recalling the

best vocalists of gospel and R&B.

And the grooves—the GROOVES—are jaw-dropping. The complex interlocking of the rapid, high-pitched staccato African drums and the sparse, cracking, funky kit patterns of Massaer Samb is ecstatic. The bass billows and jabs in and out of the patterns, lending a breathing buffer to the feverish percussion. The sound is at once urgent and effortless, earthy and transcendent.

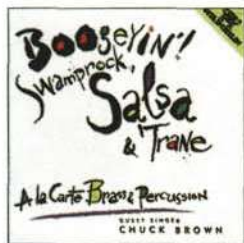
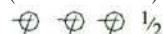
Jeff Potter



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Gary Johnson: tn sx
Tom Williams, Chris Batistone, Roger Rossi, Chris Walker: trp
Bill Holmes, Mat Niess: tbn
Alvy Powell, Chuck Brown: vcl

First you smile, maybe even let out a surprised laugh. They may be a riot, but they sure ain't no joke. These wild and talented players have mixed a tuba-bottomed New Orleans brass band with a Latin percussion section. It gets even deeper: The material includes "Papa

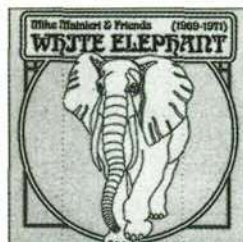
Was A Rolling Stone," Coltrane's "After The Rain," Professor Longhair's "Tipitina," and "Theme From I Love Lucy." They rock, they stroll, they swing, they funk it up.

Led by ex-Santana member Gali Sanchez, the percussion section boils over when flaming congas, timbales, and cowbells meet a New Orleans marching snare and bass drum. There's a marvelous "Why Not?" artistry to the whole live-disco. Gumbo picante anyone?

Jeff Potter

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White Elephant
(NYC6021)



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Mike Mainieri: kybd, vcl, perc
Joe Beck, Sam Brown, Bob Mann, Hugh McCracken, Paul Metzke, David Spinozza: gtr
Warren Bernhardt: kybd
Tony Levin: bs
Michael Brecker, Ronnie Cuber, Frank Vicari, George Young: sx
Randy Brecker, Jon Faddis, Nat Pavone, Lew Soloff: trp
Jon Pierson, Barry Rodgers: tbn
Sue Manchester, Ann E. Sutton: vcl

This is a historical archive of note, an important finding unearthed from the infancy of jazz-rock fusion between 1969 and 1971. The double-CD, pieced together from rehearsals, jams, and record dates, is also a vital historical link in the career and evolution of a generation's most influential drummer. It proves that Steve Gadd didn't just pop out of the chute with the monster drum sounds that we came to expect from him in the '70s and '80s. Late drummer Donald MacDonald also plays, and specific track listings would have made his musical influence more clear, but several tracks are undoubtedly Gadd.

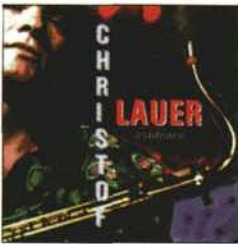
Gadd was fresh out of the Army Big Band when some of New York's best young players started these late-night get-togethers. You can hear the chops he developed from pushing twenty pieces, especially on "The Jones," a charging jazz waltz with a formidable Randy Brecker trumpet solo. This group out-chases Chase, they out-sweat Blood, Sweat & Tears, and they were doing it before Chicago. Gadd's kick sounds like an eighteen-incher at times, the snare a little papery, and the toms not the dominating cannons yet, but you can hear his heavy hands. Engineers just didn't yet know how to capture Gadd's animal grooves completely on tape.

"Battle Royal" hints at the Latin funk rhythms that Gadd pioneered—the independence of the cymbal bell and aggressive left hand on his modified samba. The dry, dead cymbal sound on the epic title track can later be heard on Chick Corea's *Leprechaun*. The kick-anchored fills he plays setting up the unique disco-funk jam on "White Elephant" are trademark

Gadd, though the sound was nowhere near as dynamic as he would get a couple years later on Herbie Mann's *First Light*.
Robin Tolleson

CHRISTOF LAUER

Evidence
 (CMP 70)
 ⊕ ⊕ ⊕ ⊕



Daniel Humair: dr
 Christof Lauer: tn, sp, sx
 Anthony Cox: bs
 In our derivative age, when many American players are either reenacting Miles Davis's career or sneaking onto the radio via the reluctant backbeat, seasoned virtuosos like Christof Lauer are turning in modern, memorable, transcendent albums that remind us that jazz is a living art. Composed of six standards, one original, a neglected movie theme, and a purposeful free improvisation, *Evidence* upholds the tradition not by archival paranoia but by example.

"What's New" opens with a briefly lyrical intro that goes full tilt before settling into the lovely ballad (the first of several). The title track serves Lauer's penchant for saving the melody till halfway through the tune, thereby justifying its use more convincingly than the didactic theme-and-variations form; when Monk's pointillist melody finally appears, the trio

celebrates it as a series of inescapable events (and maintains the energy with fiery interplay and a woody, dove-tailing drum solo). "In A Sentimental Mood" receives an unaffected, romantic reading. Humair's bluesy "Gravenstein" follows on Lauer's soaring soprano. The surprising centerpiece is a fauvist examination of the haunting theme to Roman Polansky's *Rosemary's Baby*. (Listen for Humair's ethereal closing remark.) Warmly recommended.

Hal Howland

DON PULLEN

Sacred Common Ground
 (Blue Note CDP 7243 8 32800 2 5)
 ⊕ ⊕ ⊕ ⊕



J.T. Lewis: dr
 Mor Thiam: African perc
 Chief Cliff Singers: vcl, dr
 Don Pullen: pno
 Carlos Ward: al, sx
 Joseph Bowie: trb
 Santi Debriano: bs

We've all heard those insufferable new-agey Native American portraits: Solemn chants and distant wolf howls echo as banks of synth patches well up in long tones. Unlike these glossy aural postcards, Pullen's jazz/Native American music collaboration instead stresses the vibrant earthiness connecting the two worlds. The heartfelt music is one result of

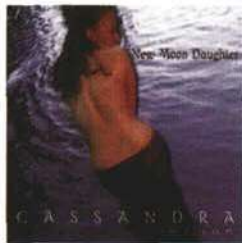
a commissioned two-year venture that joined the late pianist and his band with the Chief Cliff Singers, a group of Kootenai Indians from Elmo, Montana.

In one defining moment, a song opens with a plaintive chant and the band suddenly kicks in with a raw, raspy blues. At first, it's a surprising jolt; then you realize it's a brilliant intuitive connection. The focused throbbing of the Indian drums layered with J.T. Lewis's exciting kit work and Mor Thiam's inspired African percussion hits dizzying peaks on tunes like "River Song." Where others only heard a music mysterious and distant, Pullen has made the connection to gospel, jazz, and the living blues.

Jeff Potter

CASSANDRA WILSON

New Moon Rising
 (Blue Note CDP 7243 8 32861 2 6)
 ⊕ ⊕ ⊕ ⊕ 1/2



Dougie Bowne: dr, perc
 Cyro Baptista, Jeff Haynes: perc
 Cassandra Wilson: vcl
 Lonnie Plaxico, Mark Anthony Peterson: bs
 Chris Whitley, Kevin Breit, Brandon Ross, Gib Wharton: gtr
 Graham Haynes, "Butch" Morris: cor
 Charlie Burnham: vln
 Tony Cedras: acdn

Cassandra Wilson's voice is one

of the most unusual in contemporary music, something between a bass clarinet and an alto flute. On her second album with producer Craig Street, Wilson's voice is adorned by stripped-down arrangements that focus on melody, beautifully recorded acoustic instruments, and the most basic rhythms. It's percussion-by-committee, and percussionists Dougie Bowne, Cyro Baptista, and Jeff Haynes give a clinic in the possibilities of "less is more."

Bowne, whose drumming with the Lounge Lizards has been quite unrestrained at times, lays down his ego at the studio door this time. The drums and percussion here are some of the most lightly struck, least struck, and best recorded I've heard. U2's "Love Is Blindness" gets a stunning treatment, like a Joni Mitchell heart laid bare. Bowne makes very little fuss on his floor tom, playing just enough to give it a heartbeat. "Solomon's Daughter," the first of five Wilson originals, finds the drummer tending the groove along with Baptista, blending the beats like Russ Kunkel—taps and clicks, but not a cymbal heard all song long.

Bowne's brushes provide a fat beat on "I'm So Lonesome I Could Cry," and the overall arrangement is more Dionne Farris than Hank Williams, Jr. His sparse approach to "Death Letter" makes each accent, slam, or skronk more important, while "Memphis" is a lazy Steely Dan-type groove. The Monkees' "Last Train To Clarksville" becomes a fiendish, rolling half-time funk

SIGNIFICANT OTHERS

Strong rhythm-section interplay (among drummers **PHILIP ANTONIADES** and **JERRY MAROTTA** and bassists Tony Levin and Tim Archibald) and slick production (by Marotta) counterbalance singer/writer/guitarist Barbara Kessler's heart-on-her-sleeve lyrics on *Notion* (Eastern Front). It ain't 'bout nuthin' but the funk on *Aftershock 2005* (Rykodisc/Black Arc), Mutiny's new record featuring the endless heaviness of ex-P-Funk drummer **JEROME BRAILEY**. Welcome back, "Bigfoot." **THOMAS WYLDER** once again proves that the best drum to hit is sometimes no drum at all. Wylder's atmospheric thumping and tasteful choices can be heard on Nick Cave & the Bad Seeds' latest, *Murder Ballads* (Reprise).

RATING SCALE

- ⊕ ⊕ ⊕ ⊕ ⊕ Excellent
- ⊕ ⊕ ⊕ ⊕ Very Good
- ⊕ ⊕ ⊕ Good
- ⊕ ⊕ Fair
- ⊕ Poor

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tale with Bowne slapping brushes hard on the snare. (Just what *did* happen at the station?) "A Little Warm Death" has ambient live percussion sounds, snapping fingers and slapping legs, as Baptista and Jeff Haynes create a breezy samba. The percussionists are equally light and complete on Wilson's lovely "Until." This is as musically tasty as it gets.

Robin Tolleson

LEVEL OF INTENT

(Diaspora DIAR101CD)



Babatunde: dr, perc
Frankie Colon: perc
John Purcell: sp, tn sx, fl, bs dr
Frank Lacey: tbn
John Faddis: trp
Chamett Moffett, Santo Debriano: bs
Tommy James, Hilton Ruiz, Kenny Barron: pno
Marvin Horn: gtr

This isn't so much an album of jazz as it is a record of spirit. Babatunde, a Vallejo, California drummer and percussionist who takes his name from the more well-known Babatunde Olatunji, has a knack for moving the music from fast to slow and high to low, all the while immersing a listener's ears in a warm vibe.

Whether behind the kit or the congas, Babatunde laces everything here with a comfortable feel, flow, and fluidity. He does justice to Thelonious Monk's "Ask Me Now" and the brief "Billy's Bounce" by Charlie Parker. But it's on his own compositions, along with a handful from his session-mates, where he lays his soul across the skins. On "Fools And Babies," for instance, Babatunde sets down a carpet of brushed swing at one moment and hypnotizes at the next with moving, African-inspired rhythms that subtly grow more intense as the song rolls along.

This record never settles into merely a drummer's dream, but Babatunde's smooth chops—his creative hi-hat work alone is a musical exercise—occasionally come to the surface in understated bursts and flashes.

Matt Peiken

VIDEOS

GETTING STARTED ON CONGAS

with Bobby Sanabria

including

Conga Basics

\$19.95, 47 minutes

Technique For One And Two Drums (Fundamento I)

\$24.95, 62 minutes

Technique For Two And Three Drums (Fundamento II)

\$24.95, 60 minutes

(Warner Bros./DCI)



With this series of video tapes, Bobby Sanabria provides insight into the history, rhythms, playing techniques, and practical application of Afro-Cuban drumming. Mr. Sanabria's teaching and playing abilities are evident in his respectful presentation of the drumming and the music. The bilingual (English/Spanish) instruction is very thorough, covering the historical development of the drums, the sizes and names of the drums, tuning, playing position, sound production, care of the hands, and much more. The tapes are presented in a logical progression starting with one drum (*Conga Basics*) and moving to three drums (*Fundamento I*).

Demonstrations of the son clave and three basic tumbaos are followed by guajira, son Montuno, mambo, guaracha, bolero, and cha-cha applications. Rumba clave, guaguanco, and the 6/8 rhythms of bembé lead to the series finale featuring master congero Candido Camero. Candido discusses how conga drumming has changed over the

years, and the circumstances that caused those changes. His verbal insight into Afro-Cuban music, along with his masterful playing, add even more value to this video series. (Mario Rodriguez on acoustic bass and John DiMartino on keyboards also contribute their instrumental and vocal talents.)

The booklets (only included with the *Fundamento I* and *Fundamento II* tapes) are clearly notated and contain the exercises and rhythms that are demonstrated on the videos. These booklets also include charts of the group performances. This video series is a required course for the serious conga drumming student.

Also available from Warners/DCI is the video CONGA MASTERS: CHANGUITO & GIOVANNI DUETS (\$19.95, 40 minutes). Here, Jose Luis "Changuito" Quintana and Giovanni Hidalgo contribute forty minutes of musical enjoyment. Each congero plays four drums in a powerful display of virtuosity. This inspiring performance should also be in every drummer/percussionist's video library.

Glenn Weber



BOOKS

THE ENCYCLOPEDIA OF READING RHYTHMS FOR ALL INSTRUMENTS

by Gary Hess

(2N4 Productions)

\$23.95



Gary Hess' gig as staff instructor at P.I.T. since 1981 and his authorship of the school's "core-class" sight-reading curriculum have no doubt given him a great opportunity to observe the needs of thousands of drummers seeking to improve their playing. His new self-published book suggests he's learned much from the experience. *The Encyclopedia Of Reading Rhythms* offers a concise foundation in terminology, notation, chart "road maps," and basic rhythm-related theory, as well as hundreds of exercises designed to sharpen the reading skills of beginning-to-intermediate-level players.

Presented in workbook form, exercises alternate pages with checklists for noting mastery at recommended practice tempos and with variations in counting and feel. Exercises are easy at the introduction of each new concept, then become progressively more difficult, finally incorporating purposefully awkward groupings to challenge and prepare the student for reading in the real world. To this latter end, the book would have benefited from some exercises with non-standard phrase lengths rather than the more predictable even-numbered (mostly four-bar) phrases.

Hess' Encyclopedia doesn't address drummer-specific concerns such as rudiments and sticking patterns, but it may provide a Britannica-like benefit to players whose reading skills are undeveloped or in need of a good polishing.

Rich Watson



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as Brazil, Panama, The Dominican Republic and all the other islands that have come from the source—West Africa. A very impressive work."

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In Memoriam: Don Murray



Don Murray, a seminal drummer in the California surf-instrumental scene and the original drummer for '60s pop stars the Turtles, died in March of this year. He was fifty-one.

Hailing from Los Angeles, Don made his initial mark as a teenager drumming for the early '60s surf band the Crossfires. That band went

on to become the Turtles in 1965. Don played on the Turtles' first three hits, "It Ain't Me Babe," "Let Me Be," and "You Baby." He maintained his love for surf-instrumental music through the '60s and '70s. When the style found new respect within the "underground" of the '80s, Don joined the revived Surfari, whose '63 hit "Wipeout" was the highest-charting instrumental of all time. He performed extensively with that group for the next fifteen years.

A benefit for Don's family held on April 28 drew over a dozen of the top surf bands in the world, along with former Turtles Mark Volman and Howard Kaylan (a.k.a. Flo & Eddie).

MD Sweepstakes Winners

In the long-awaited drawing for the winner of the MD/DW Giveaway sweepstakes, the lucky card (pulled from over 300,000 submissions!) belonged to **Mike Puggini** of Chandler, Arizona. Mike's prize will include an eight-piece drumkit, two snare drums, and a selection of pedals and hardware from Drum Workshop, along with UFIP cymbals, May drum mic's, and Beato bags—a total of over \$15,000 worth of gear! Twenty-five additional cards drawn after Mike's earned consolation prizes of DW *DrumWear* and collectibles. Congratulations to Mike and the other winners from Drum Workshop, UFIP, May Microphones, Beato, and *Modern Drummer*.

Drum-Building Intensive Course

The One Cottage St. School of Woodworking in Easthampton, Massachusetts held its first five-day, forty-hour Intensive on drum building from February 20 through 24. The course was designed by master drum builder Glen Paquette of Suraya Percussion for the purpose of providing practical knowledge to both aspiring builders as well as sea-

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soned industry professionals. Attendees came from across the U.S. and from Europe.

Assisted by wood specialist Alex Ware, tanner and frame drum builder Bob Barraco, custom drum makers Rob Kampa (Magstar) and Joe Montineri, finishing specialist Ed Dickson, and ethno-

musicologist Michael DiMartino, Paquette presented instruction on steam bending, stave construction, sound theory, material sciences, wood technology, natural drumhead history and tanning, drum cosmetics and finishing, craftsmanship, tuning, bearing-edge manipulation, quality control, and materials sourcing. The course also included a presentation on multi-ethnic percussion and its cross-cultural influences.

Additional courses are planned in an ongoing schedule, and will be expanded to include such topics as hand-drum making, a Native American frame drum workshop, and a rope-tension drum workshop. Glenn Paquette also offers private instruction and a three-month full-time internship. For further information call (413) 529-2319.



Glenn Paquette and Drum-Building Intensive students conduct quality-control checks on steam-bent maple shells constructed at Suraya Percussion.

Sabian Funds P.A.S. Scholarship

Sabian, Ltd. recently presented to the Percussive Arts Society a check for \$36,000 on behalf of the Larrie Londin Memorial Scholarship Fund.

Established in memory of the Nashville session great, the fund was financed by profits from the sales of Sabian's limited-edition *Larrie Londin Signature Ride* cymbal, and it will provide financial assistance to drummers seeking to further their education in the fields of drumming and percussion.

Citing Londin's generosity with his time and knowledge throughout his life, Sabian president Robert Zildjian said he hoped the fund will "sustain the memory and spirit of this great drummer."



Lissa Wales

Left to right: vice president Bill Zildjian, vice president of sales and marketing David McAllister, P.A.S. president Garwood Whaley, president Robert Zildjian, vice president of manufacturing Dan Barker

Los Angeles Music Academy Announces Faculty

The Los Angeles Music Academy (LAMA) has announced that Ralph Humphrey and Joe Porcaro will be the department heads for

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the school's drum program, while Emil Richards will head the percussion program. (Gary Chaffee and Steve Houghton, who had been announced as faculty members, will not be associated with LAMA.)

The school, which is slated to open in September of this year, will feature completely new curriculums designed by the department heads to focus on performance classes. For further information, contact LAMA at P.O. Box 50434, Pasadena, CA 91115, (800) 960-4715.

Tenth International Drummers Meeting



Ndugu Chancler

Heinz Kronberger

Nearly 1,500 drum enthusiasts attended the Drums Only drum shop's Tenth Anniversary International Drummers Meeting held in Koblenz, Germany on Saturday and Sunday, March 23 and 24. The ambitious schedule started on Saturday afternoon with master classes held by Peter Erskine, Mike Shapiro, Jim Chapin, and David Jones (from Australia). On Sunday morning the doors opened at 9:00 A.M. to the strains of a local marching act. The presentations started with Peter Erskine performing with the WDR Big Band from Cologne, Germany. Adam Nussbaum followed, per-

forming with the same band (and tossing in lots of jokes). Then followed sixteen hours of non-stop drumming from such artists as David Jones, Mike Shapiro, Steve Alexander, Terri Lyne Carrington, Danny Gottlieb, Rod Morgenstein, Michael Kuttner (from Germany), J.R. Robinson, Sheila E and Ndugu Chancler, Jonathan Moffett, Mike Portnoy, and Switzerland's Jojo Mayer (who closed the show at nearly 3:00 in the morning!). The audience left the show thoroughly in awe (and thoroughly exhausted), and looking forward to next year's event. Hopefully that event will feature as strong a schedule—if, perhaps, not so many acts in such a short space of time.

Heinz Kronberger



Sheila E

Heinz Kronberger

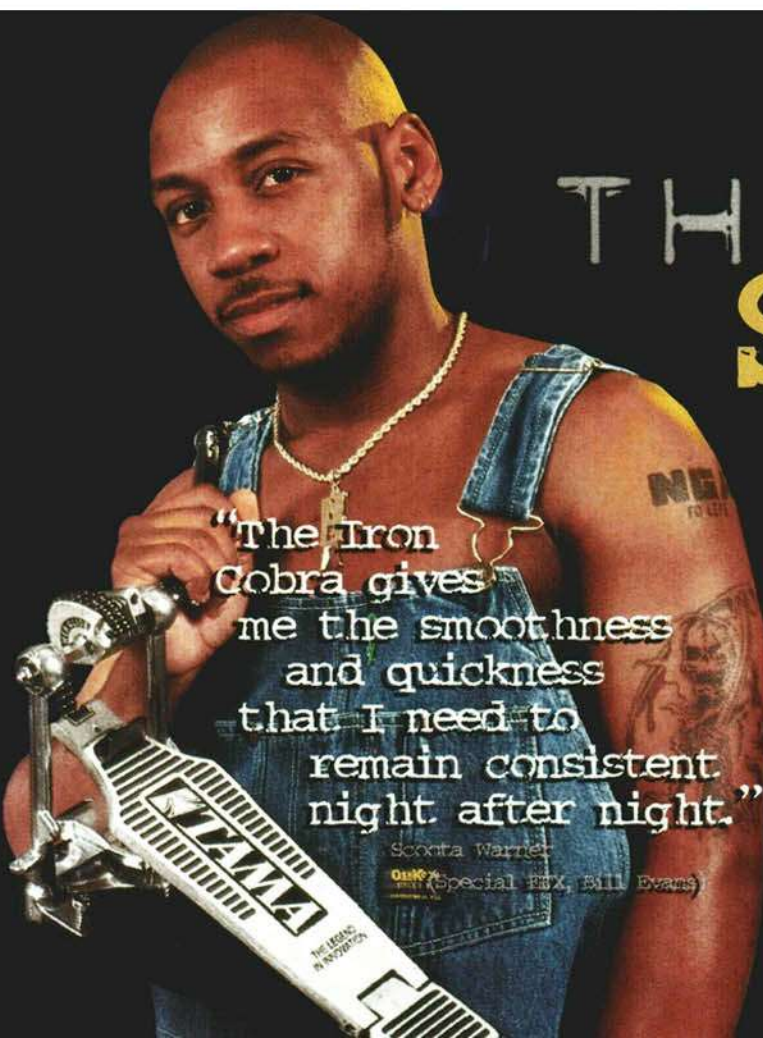


J.R. Robinson

Heinz Kronberger

Drums Are Fun Program Planned

Ben Tartaglia, a private drum instructor and founder of the Drums Are Fun program, is arranging to conduct between fifty and one hundred drum clinics this year in Massachusetts, Vermont, New



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Hampshire, Connecticut, Rhode Island, Maine, and New York. Tartaglia is also planning a two-day drum workshop that will cover basic drum techniques and provide a foundation for drumming. Evans will be supporting the program by providing drumheads. For more information contact Ben Tartaglia at (800) 899-DRUM.

P.A.S. Honors Shelly Manne

On March 29, the Percussive Arts Society Museum in Lawton, Oklahoma officially unveiled its Shelly Manne exhibit. The exhibit features a variety of drums and cymbals that Manne played during the '60s and '70s, reproductions of photos from old Leedy Drum Company catalogs, and a drumset donated by Manne's widow earlier this year (which includes a gold-plated snare drum that had belonged to Manne's father). A highlight of the exhibit is a large photo of Manne framed in a manhole casing that had been preserved from Shelly's Manne-hole, the landmark Hollywood jazz club that the drummer opened around 1960. For more information about this and other P.A.S. exhibits, call (405) 353-1455.

Indy Quickies

Evans and Drum Workshop are co-sponsoring **Paul Wertico, Michael Baker, Jimmy DeGrasso, and Rick Latham** in the **1996 DW Master Class Drum Clinic Program**. Wertico and DeGrasso will conduct the program's West Coast clinics, and Baker, DeGrasso, and Latham will handle the East Coast. A total of 150

clinics are planned at twenty-five music retailers across the country between April and November. For more information contact Drum Workshop at (805) 485-6999.

Michael Skotarczak of Fort Johnson, New York was recently awarded a new five-piece Pearl *Export* drumkit. His name was selected from thousands of entries in the **Pearl 1,000,000th Export** holiday promotion. Pearl congratulates Michael and extends its appreciation to all of the consumers and retailers who have made its fifty years as a percussion manufacturer possible.

In addition to its promotion of the hand drumming movement in general, **All One Tribe** (makers of hand drums and accessories) has participated in, and donated a portion of its profits to, various Native American causes since the inception of the company. The company recently announced sponsorship of a Native American youth from Taos Pueblo in the Youth Now! Leadership Challenge 1995-1996. Youth Now! is an international, multicultural youth development organization whose mission is to recognize and support young people.

Pro-Mark has opened a site on the World Wide Web. Their Web address is <http://www.promark-stix.com>.

Hard-shell case manufacturer **SKB Corporation** has developed an internet home page. The site provides access to product features and information, a sweepstakes, e-mail capabilities, frequently asked questions, and a distributor data base, as well as a "head case" department for chat, late-breaking industry news, and editorial commentary. The new site's address is <http://www.skbcases.com>.



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Drumkit Of The Month



Greg Schaupp of Clio, Michigan wanted to create a drumkit that would "keep up with other local drummers who had visually appealing—but also very expensive—drumkits." Using PVC pipe and key clamp fasteners, Greg created a drum rack from which he suspends cymbals, a black light, and some decorated drumheads. Says Greg, "It was inexpensive to build and it's easy to transport because it's so light." Greg also created his drum riser, using 3/4" plywood on a 2x4 frame base built in two sections and employing detachable legs.

"I've received many compliments on the overall look of the kit, rack, and riser," says Greg, "even from the drummers with the expensive kits! I think this setup proves that it doesn't take a lot of money to have a visually appealing drumkit—just a little imagination."

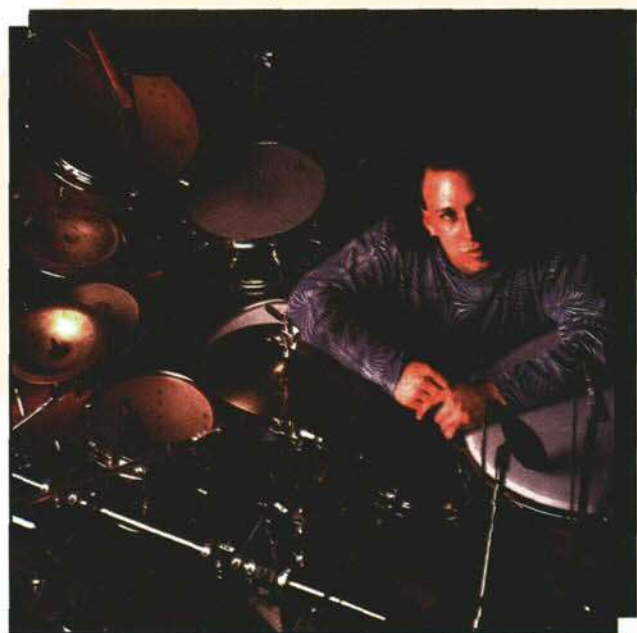
PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



Next Month

PORNO FOR PYROS' STEPHEN PERKINS



Aldo Mauro

ZACH DANZIGER

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anniversary logo badge give this drum an unmistakable vintage look. Black powder coated flesh hoops, 24k gold plated hardware including our snare wires and vintage styled throw-off, a thirty-one step Black Mist exterior finish and antique felt under all hardware give you some idea of the attention to detail this drum has received. A hand signed document of authenticity from our founder and president, with recorded production numbers, will accompany each drum and help ensure an instrument that is destined to become one of the most exclusive snare drums ever produced.

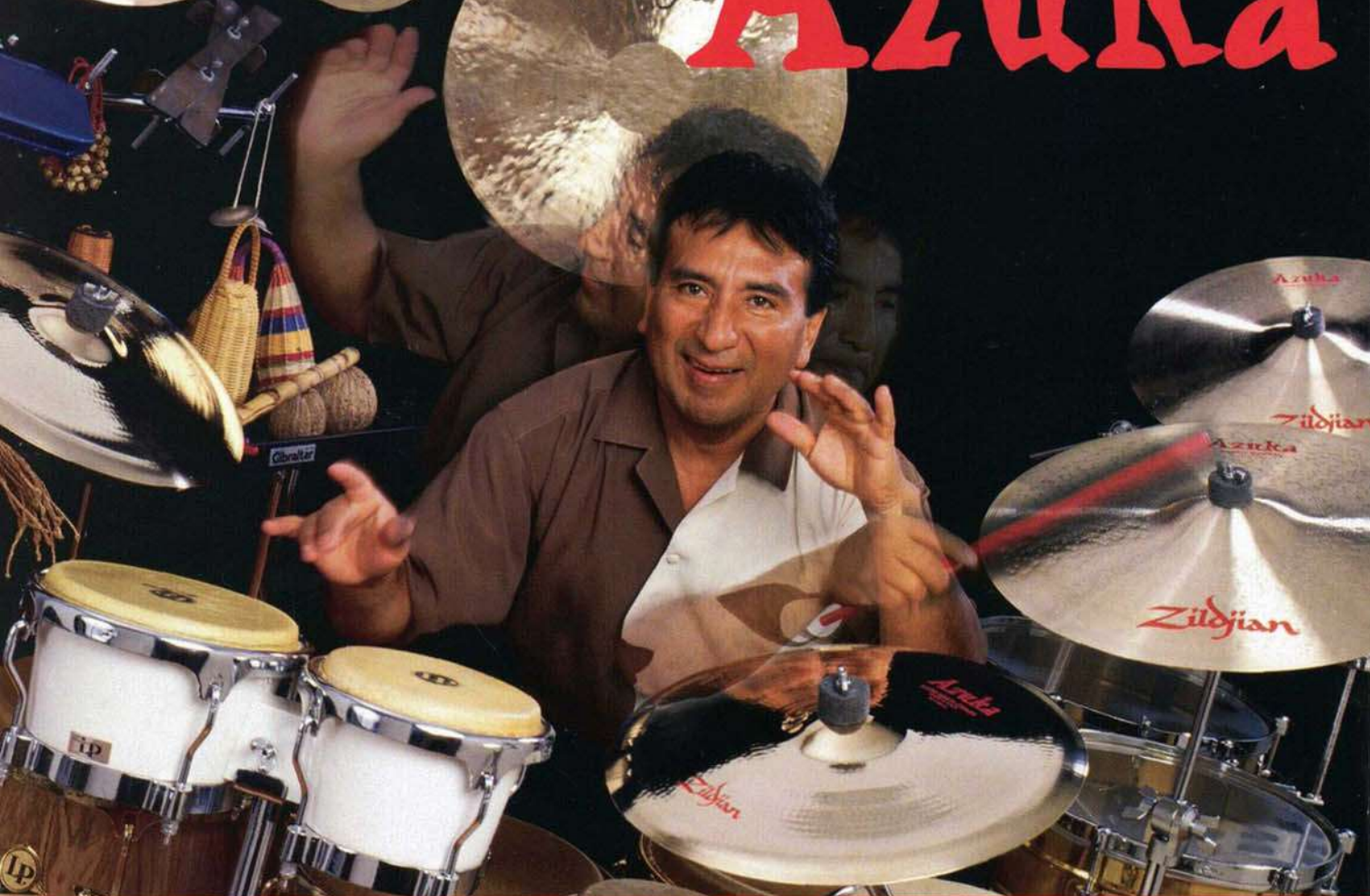


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